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Imax, GSCA Board Meet

On Feb. 25, the Giant Screen Cinema Association and Imax Corporation issued a joint communiqué regarding a meeting in Las Vegas earlier in the month between Imax executives and members of the GSCA board. The meeting had been set up to discuss (among other issues) the concerns of GSCA members following the announcement by Imax co-CEO Richard Gelfond last fall that the company would not brand IMAX digital theaters differently from film-based IMAX theaters.

Attending the meeting for Imax were Gelfond, executive vice president Larry O'Reilly, and vice president Therese Andrade (who is also on the GSCA board). From the GSCA board were chair Toby Mensforth (Smithsonian Business Ventures), vice chair Doug King (St. Louis Science Center), Diane Carlson (Pacific Science Center), and Mike Lutz (MacGillivray Freeman Films).

Before the September conference, the GSCA had established Technical and Marketing Task Forces to identify charac-

(see **MEETING** on page 6)

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Jacobsen's Long View

The Future of Institutional Giant-Screen Theaters and Fulldomes

by John W. Jacobsen

This article outlines a short- and long-term vision for immersive giant-screen theaters in museums. My intent is to put forward a draft proposal to be commented on and modified by any interested parties. I have no relevant portfolio except as the facilitator of the Digital Immersive Giant-Screen Specifications (DIGSS) initiative, and I have no agenda other than my love for the field and respect for our professional community. My interest is in only the museum/institutional sector of giant-screen theaters.

Introduction

For close to forty years, the museum sector of the global giant-screen field has provided immersive learning experiences that have enjoyed both popular appeal and educational impact. During the '80s and '90s, box-office revenues allowed giant-screen theaters to operate in museum contexts as net revenue generators, which led to a mature field of filmmakers, distributors, museum operators, and marketers. Now, attendance is down, and the buzz is off the medium. The upcoming conversion to digital projection should be regarded as an opportunity to transform giant-screen theaters, still within the architectural envelope of an immersive learning experience, by leveraging digital's other strengths to create new kinds of experiences that are even more engaging for tomorrow's audiences.

Another significant potential of the digital transformation is the dramatic

(see **JACOBSEN** on page 14)

Digital Cinema 201

Giant-Screen Digital Projection Using Multiple Projectors

by Ed Lantz

The quest for visual immersion in cinema has a long history, from Raoul Grimion-Sanson's ten-projector Cineorama ride at the 1900 Paris Exposition, to Fred Waller's Cinerama, which started with 11 synchronized projectors before being reduced to the more practical three-projector version in 1952. Multiple-projector systems gave way to the simpler, more affordable single-projector wide-screen formats such as Cinemascope in 1953, Todd-AO in 1955, and IMAX with its rolling-loop projector in 1970.

It was frustration with trying to keep multiple mechanical film projectors synchronized that led the founders of Imax Corporation, Graeme Ferguson and Roman Kroitor, to invent the 15/70 system in the late 1960s. They envisioned it as a simpler and more reliable way to present the kind of multi-image productions they had pioneered at Expo '67 in Montreal, and even named their fledgling company Multiscreen Corporation before settling on the IMAX name.

Digital projection has followed a similar course, with military simulators routinely mosaicking multiple edge-blended projectors, followed by Peter Inova's 1990 patent on the electronic adjustment of edge-blends (sold as the Panomaker by Pano-

(see **DIGITAL** on page 8)

Premiering this month

Watchmen

Monsters Vs. Aliens

Molecules to the Max

See page 20.

Founded 1997 as MaxImage!

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The Insiders

Just Say "Yes *and...*"

by Gina Trimarco

Do you ever find yourself saying "It'll never work"? Or "We've tried that before and it didn't work"? Have you ever started a new job, full of energy and excitement to bring new ideas to the table, only to get shot down? We've all been there at some point. I know I've been on both sides: the excited newcomer and the jaded old timer.

This is a great time to be open and receptive to the new and the innovative. It's a great time to learn how to say "Yes and" and watch the possibilities of greatness happen around you.

You're probably now wondering what the heck I'm talking about. You may also start to think as you read further that it's a shameless plug for my own agenda. Isn't that what columnists do anyway? It might be slightly self-serving, but give me a chance, anyway.

Honestly, I was on deadline for this column and searching for a column topic at the eleventh hour but I was behind schedule for a good reason. My training business is taking off faster than I expected and I've been focusing most of my time and energy on it. I'm talking about **Carolina Improv Company**, the company I started last October. If I'm not teaching improv, I'm marketing CIC in some capacity. Today I spoke at a Rotary Club meeting, at their invitation, to explain this improv thing that many here in the South don't quite understand yet.

For those unfamiliar with the art of improv, think of the television show *Whose Line Is It Anyway?*, in which actors instantly invent unrehearsed skits, games, or songs, relying only on their quick wits and improvisational skills. In a nutshell, that's what improv is - making it up as you go, based on suggestions from others.

We all improvise all day, every day, often without realizing it, to get through the challenges and triumphs of life. I believe we're born with it. And children do it the best. Kids are

uninhibited and imaginative, which is the foundation of improv. They play make-believe and do it well, both alone and with other kids. They easily accept ideas and suggestions that may appear as silly to us adults. As we age, we are socialized to be "mature," and suppress our childlike imaginations as we conform to accepted norms and expectations of behavior in our personal and business lives.

The tips, tricks, and rules of improv can be applied to every day life. They include learning to trust, focus, listen, observe, accept ideas (not deny them), give and take, explore and heighten, be seen and heard, work to the top of your intelligence, take action (not just watch from the sidelines), make your team or partner look good, and not be afraid of failure. Follow these rules and you'll build better teams, increase creativity, build confidence, improve communications, make better presentations, learn to be flexible and "roll with it," boost sales, trust your instincts, deal with adversity, and change and think quickly in stressful situations.

Sounds great, you may be saying, but how do I start? One of the key rules of improv is to say, "Yes *and...*"

Imagine that you're an improv performer on stage, in front of a paying audience, inventing a comedy sketch on the spot with one or two other players. Remember that this is show business, where the Number One Rule is: The show *must* go on! You have almost no idea what any of your fellow performers will say at any moment. But if one of them says something that completely throws you for a loop, you can't say, "Forget it, I can't deal with that," and stomp off the stage. You can't tell them to start over again. You *have* to keep moving forward, and you can't even pause for a second to think about it. You have to use what has just happened and build on it, *now!*

So the mantra of improv artists is, "Yes *and...*" You accept the last line, work with it, and try and make it better. And your fellow performers will do the same with whatever you say or do.

It's not hard to see how you could

apply this concept in the world of work. Improvisational training fosters creativity, collaboration, spontaneity, risk-taking, and innovation in the fast paced world of constant change, pressure and unpredictability. It can be applied to presentation skills, problem-solving, leadership, confidence building, team building, and morale boosting.

You might be wondering how you can apply improv to your business. My best application has been in solving problems *quickly*. For example, like many in the giant-screen world, I've had to deal with projector problems. The worst situations have been when the projector goes down ten minutes before 400 school kids arrive. The customer service issues, not to mention loss of revenue, can become a nightmare. But only if you let them.

If you quickly get over the gloom-and-doom reality, you can find solutions, especially if you empower your staff to offer suggestions. While it wasn't optimal, I've use our digital projector to run a DVD of the film the group intended to see. It was a last-minute decision to appease a group with 400 screaming kids. At the end of the day, they were happy and revenue was protected.

Another way to apply improv is in team building, especially with front-line employees. The exercises give them the confidence to be creative with customer service issues that arise, and the confidence to make suggestions for improving the business. Improv exercises can enhance creative skills, like brainstorming innovative ways to promote the business on a smaller budget. Improv also improves listening skills, which is imperative for delivering good customer service. I have learned to welcome customer complaints, not dread them. Complaints almost always have at least a kernel of validity, and investigating problems leads to solutions and better service. Listening and acknowledging customers also leaves them feeling good about your business and talking positively about it, rather than negatively.

(see **INSIDERS** on page 21)

First Real-World Pictures of IMAX Digital Projector

In the cover story of the March issue of Cinema Technology magazine, editor **Jim Slater** reports on his visit to the IMAX digital theater at the **Wimbledon Odeon** multiplex near London. A separate report by **Mark Trompeter** recounts a press demo at the new IMAX digital screen in the **Odeon Greenwich** complex. The article includes the first real-world pictures of the projection system, some of which we have reprinted here.

Slater's article outlines the characteristics of the digital system, most of which have been reported in *LF Examiner*, and concludes as follows.

You will have realised already that I loved it, even though you are never going to get me to say that it is a proper IMAX, which is something quite different, with massive screens and a 1.33:1 aspect ratio that can sometimes prove overwhelming! The IMAX digital pictures are great, the sound superb and it really did provide the brightest and best 3D pictures that I have ever seen in a multiplex cinema.

The distributors' print managers who saw the demo and to whom I spoke were

equally impressed with the quality of the pictures and sound, but there were some pertinent questions about how IMAX digital would be marketed alongside 15/70 IMAX, and some slight concerns about aspect ratios. One manager felt that the logos he knew so well weren't being shown accurately, indicating that the projected aspect ratio was perhaps incorrect. We were told that the 3D pictures we saw were projected at an aspect ratio of 1.95:1 and that appropriate masking (presumably the 1.78:1 of IMAX DMR) would automatically be applied when 2D material was being shown. There is obviously some more discussion and experimentation to be done before all the distributors will be perfectly happy. I wasn't clear how the system would cope with other aspect ratios without losing resolution, a problem that still has to be addressed by many "ordinary" digital cinema projection systems.

So the product is great and whether or not Odeon's huge investment pays off will be down to whether cinemagoers will be prepared to pay the extra few pounds to see something "different," for make no

mistake, the experience in the Odeon IMAX screens really is different, and significantly better, than that you would get in the standard multiplex screen next door.

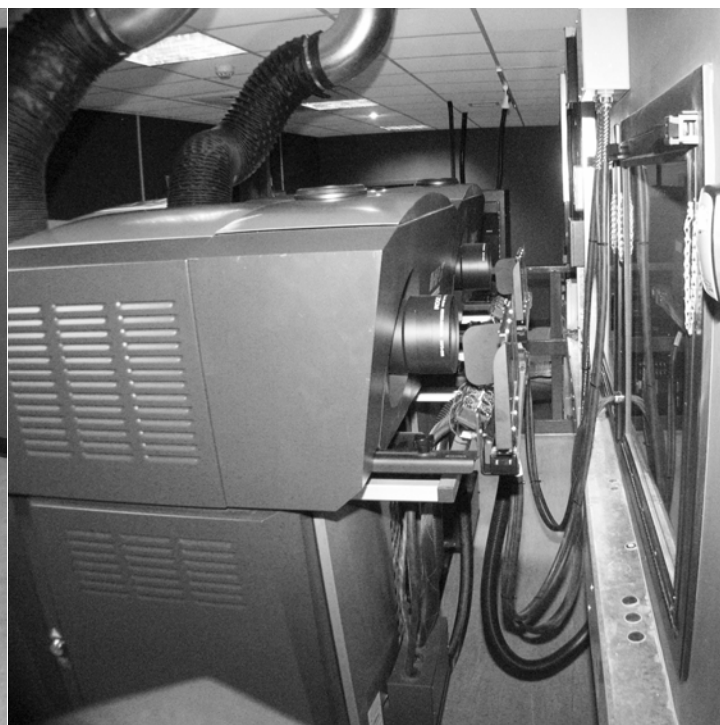
It is this positive difference rather than any esoteric arguments about the existence of the one true IMAX that will make the new digital IMAX system take off, and it is encouraging that in the first few weeks of operation attendances at both the Odeon digital IMAX screens have been high. Long may it continue.

If you are within striking distance of either Wimbledon or Greenwich, do go and see for yourselves: you won't be disappointed.

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Odeon Wimbledon tech manager Lee Burns at the IMAX digital touch-screen control panel.



The IMAX digital projectors at the Odeon Wimbledon theater near London. The picture on the right shows the mechanism in front of the lenses that serves as a dowsler and slides the polarizing filters in and out of the optical path for 3D.

THE BIZ

FILM STOCK

Imax posts 2008 results

On March 12, Imax Corporation posted its results for the quarter and fiscal year ending Dec. 31, 2008. For the fourth quarter, the company reported a loss of \$9.0 million (-\$0.21 per share) on revenues of \$28.1 million, compared to a loss of \$10.1 million (-\$0.25 per share) on revenues of \$32.3 million in the same period of 2007.

For the year, Imax lost \$33.6 million (-\$0.79 per share) on revenues of \$106.2 million, compared to a loss of \$26.9 million (-\$0.67 per share) on revenues of \$115.8 million in all of 2007.

The company took a number of one-time charges in 2008, including a \$1.6 asset impairment charge on film-based projector inventories, \$1.5 million for launching new joint-venture theaters, and \$1.3 million in accelerated depreciation on film-based systems that were converted to digital ahead of schedule. Without these charges, the company says its loss for 2008's Q4 would have been \$0.11 per share, compared to a loss of \$0.21 per share in Q4 of 2007, if similar one-time charges in that period are excluded.

Imax installed a record 60 projection systems in 2008. Eighteen were sales or sales-type leases, of which 15 were recognized as revenues. Of the rest, 41 were joint-venture deals, and one was an operating lease.

In the fourth quarter of 2008, six sales or sales-type lease systems were installed and 26 JV systems were installed.

The company signed agreements for 90 theater systems in 2008, compared to 144 in 2007. Forty-two of the 2008 signings were joint-ventures, the remaining 48 were sales/sales-type lease/operating lease agreements.

The backlog at the end of the year was 213 systems, 107 of which were sales/lease systems with a value of \$144.8 million; the remaining 106 are joint-venture systems with no backlog value.

In a conference call, co-CEOs **Bradley Wechsler** and **Richard Gelfond** predicted

LEGAL BRIEFS

that the combination of the continuing digital rollout, the company's growing use of the joint-venture model, and the 2009 slate of Hollywood films would return the company to profitability in 2009. Imax's most recent profitable quarter was Q2 of 2006 and its last profitable year was 2005.

Samson ruled in contempt of court

Carl Samson, president of **Sky High Entertainment**, has been found guilty by a Quebec court of *outrage au tribunal* (contempt of court) in a case arising from the 2005 lawsuit filed by **Giant Screen Films**. Judge Denis Jacques declared that Samson had not complied with an earlier court order that had required Samson to provide a list of his personal assets, the locations of the original elements and all prints of Sky High's 2004 film *Vikings*, an account of the film's receipts, and where the receipts had been deposited.

The present case was filed by the **Canadian Imperial Bank of Commerce**, a Canadian bank that sought to be declared executor in Quebec of the default judgment rendered against Samson and Sky High by a U.S. court in January 2007. (See *LF Examiner*, February 2007.) In that case, Giant Screen Films, which had distributed Sky High's first two films, *Ultimate G's* and *Adrenaline Rush*, sued when Sky High terminated its distribution agreement for *Vikings*. In court filings, GSF alleged, among other things, that Samson "secretly falsified the terms of [the *Vikings* distribution] contract and forged [GSF president **Don Kempf's** signature on loan documents executed with CIBC to obtain funding for the production of *Vikings*." Samson refused to appear as ordered by the judge in that case, resulting in a default judgment against him in January 2007. GSF sought US\$1.5 million in compensatory and \$3 million in punitive damages; CIBC asked for \$3.1 million in principal and accrued interest. By the time of the March 2008 decision in Quebec, CIBC's total had grown to \$3.9 million.

Speaking of a 2008 document provided

DEALS

by Samson, Judge Jacques wrote, "With his vague, incomplete, unsworn, and late statement, Mr. Carl Samson clearly shows his manifest intention not to respect the order issued by Judge Gosselin on March 14, 2008."

Samson did not respond to *LFX's* request for comment.

4K 3D underwater camera ready

Liquid Pictures has developed a 3D beam-splitter rig using RED 4K digital cameras and a matching underwater housing that allows shooting standard and macro subjects in 3D on land and underwater. The system was designed by founder and cinematographer **D.J. Roller**, who said in a release, "Because we're working on 3D features, commercials, and films for 3D IMAX theaters, we needed a completely self-contained system capable of shooting a spectacular vista, Hollywood action sequences, or a fingernail-sized creature at the bottom of the ocean."

Last fall the system was used to shoot over 100 hours of 4K 3D footage in Micronesia for a soon-to-be-announced 3D film co-produced by Liquid Pictures. A notable feature is wireless underwater remote control of all camera functions via microwaves. The system is "future-proofed" because it will be compatible with new cameras coming from RED in the near future. It can also be used with Sony F35, Phantom HD, and Phantom 65 cameras.

Cinedigm, Sony make content deal

Cinedigm Digital Cinema Corp. and **Sony Pictures Releasing** have signed a deal under which Sony will support Cinedigm's Phase Two rollout of 10,000 more digital cinema projection systems with its film releases and, for a limited time, with "financial contributions to promote DCI-compliant digital cinema technology," according to a press release.

Phase One saw the installation of 3,700 digital systems between the fall of 2005 and the fall of 2007.

THE BIZ

PERSONNEL

Liberty Science Center lays off 37

In late February, the **Liberty Science Center** in Jersey City, NJ, laid off 32 full-time and five part-time employees — more than a quarter of its staff — in an effort to cut costs. **Elizabeth Romanaux**, vice president of communications, told local media that a drop in corporate donations was responsible for the cuts, and that every department had been affected, except the gift shop and food services, which are outsourced. “It’s a ripple effect through all non-profits when major corporations don’t do well,” Romanaux told NJ.com. She said that laid-off staffers would receive one week of severance pay for every year they had worked at the center, adding, “We are offering assistance to them through our Office of Employment and Training.”

LFX has learned that the only person from the center’s IMAX Dome theater who was affected was **Cherie Rivers**, director of featured experiences. (See item below.)

CEO **Emlyn Koster** issued a statement that stressed the center’s “comprehensive efforts to maximize earned, government, and other contributed revenues and to define an array of cost-saving functional adjustments.”

LSC continues a trend in museum downsizing brought on by the financial meltdown. LFX has recently reported on layoffs at the **Science Museum of Virginia** in Richmond (see *The Biz*, *LF Examiner*, January 2009), **Oregon Museum of Science and Industry** in Portland, and the **Maritime Aquarium at Norwalk** (CT) (see *The Biz*, *LFX*, December 2008).

Ratterman founds Big & Digital

Tina Ratterman has founded **Big & Digital**, a distribution company that will help documentary producers distribute their films to giant-screen theaters and digital theaters in museums and attractions. According to a statement, “Big & Digital was formed to support producers who prefer to maintain control over distri-

bution but may not have the experience, necessary contacts or relationships with theaters.”

Ratterman was formerly distribution and marketing director for **Giant Screen Films**, where she developed the marketing campaigns and supported six giant-screen films, including *Dinosaurs Alive* and *Wild Ocean*. Before that she was marketing director for the **Louisville Science Center** in Tennessee, where she launched more than 25 films for the center’s 230-seat IMAX theater.

She can be reached at tratterman@biganddigital.com.

Bryans joins Super 78

Troy Lee Bryans has joined new-media studio **Super 78** as vice president of business development.

According to a statement, “Bryans will help expand Super 78’s role as a fullscale packager of entertaining and educational content and a provider of turnkey solutions for museums, theme parks and other visitor attractions.”

Byrans comes to the company from Landmark Entertainment, where he helped develop the “James Bond 007: License to Thrill” simulation experience. Before that, he worked at **Iwerks Studios** where he oversaw special-venue content distribution, bringing in such attractions as “Aliens: Ride at the Speed of Fright” from 20th Century Fox.

Rivers affected by Liberty layoffs

As part of a staff reorganization that affected 37 people (see item above), the **Liberty Science Center** in Jersey City, NJ, has abolished the position of director of featured experiences held by **Cherie Rivers** since November 2007. Rivers will continue to program the center’s IMAX Dome and digital 3D theaters on a part-

time contract basis, mostly from her home in Massachusetts.

Rivers came to LSC from the **Museum of Science** in Boston, where she had worked for more than 20 years, helping to launch the museum’s Mugar Omnimax Theater in 1987, seeing it through two major upgrades and renovations, overseeing its programming and operations. She also developed and launched a digital 3D theater in 2004, one of the first in a museum.

Rivers started her giant-screen career in 1982 in Seattle as an IMAX projectionist at the **Pacific Science Center**. She can be reached at cherie.rivers@ymail.com.

Macumber leaves Sky High

In early March, **Jaye Macumber** sent out an e-mail saying that he had “decided to cease my employment for **Carl Samson** and **Sky High Entertainment**.” Macumber had been international sales manager for the company for four years, and was responsible for distributing *Dinosaurs: Giants of Patagonia*.

Before starting with Sky High in 2005, the Australian native was a nurse for nine years in many locations around the world, including England, Bolivia, and the U.S. On moving to Quebec in 2003 he became a licensed personal trainer. In his spare time he sings in the rock band Human Tornado and volunteers as a coach for an Australian Rules Football team.

Macumber tells *LF Examiner* that he left Sky High because, following the death of his father in late 2007, he “felt restless within the confines of Quebec City. So, a time for a change.” He adds, “I have no immediate plans for work, however I am available, because the football only takes up eight hours of my time per week.”

He can be reached at jmacumber@me.com.



Cherie Rivers



Troy Bryans

Imax Executives and GSCA Board Members Meet

(from **MEETING** on page 1)

teristics that differentiate giant-screen theaters from other forms of out-of-home entertainment and establish non-proprietary branding and marketing techniques that can promote those differences to the benefit of all GSCA members. Lutz is chair of the Marketing Task Force, and Carlson and Andrade are members.

The communiqué, which was e-mailed to GSCA members, described nine points that were discussed at the meeting, including:

1. The term "giant screen" is a brand attribute for 15/70 IMAX theaters, along with other factors.
2. The GSCA Marketing Task Force is conducting brand research to promote members' theaters and films. Imax has "tabled" plans for its own brand research until 2010, because of "the cost and current economy."
3. GSCA board members and Imax executives will continue to meet at least once a year, before the fall conference.
4. Imax is working on a policy for distribution of independent films to digital IMAX theaters.
5. Imax's "goal is to enable current IMAX theaters to evolve into IMAX digital theaters."
6. Dome theaters are considering other digital options, and the company "is very concerned about the quality of digital presentations on IMAX dome theaters to date."
7. "Standards for an Immersive Cinema experience were discussed without conclusion."
8. Imax discussed its participation in and sponsorship of the GSCA conference, and expressed "frustration" at "not get[ting] the recognition a major sponsor expects."
9. Imax expressed concern about the media attending the members' meetings at the GSCA conference.

The Marketing and Technical Task Forces are expected to present preliminary results of their work addressing these and

other points at the GSCA's Film Expo in Los Angeles this month.

The meeting and the communiqué reflect the tension that has been building between Imax Corporation and many of the 175 film-based IMAX theaters in museum and standalone venues since the company began rolling out its digital projection system to multiplex theaters last summer. The most contentious issue is Imax's refusal to publicly identify the digital screens as different in any way from the older film-based theaters, which have larg-

**By not communicating
more openly
with the press,
the LF world has
ghettoized itself with
specialist thinking,
fragmenting its
own market.**

**—Ray Zone
author, journalist, producer**

er screens and much higher resolution and are therefore much more immersive. Many managers of 15/70 theaters have privately told *LF Examiner* that they feel the digital theaters are damaging the reputation for high-quality cinema experiences that their film theaters have built for the company over the past 40 years. Sixty-six IMAX digital theaters have been installed to date, and the company expects to install at least 100 in 2009.

Industry reaction to Point 9

After the joint communiqué was released, *LF Examiner* asked **Imax Corporation** and the **Giant Screen Cinema Association** several questions about Point 9, which raises Imax's concerns about the presence of media in GSCA's members' meetings.

Imax did not reply. Nor did it send us copies of the two updates mentioned in Point 3 that IMAX VP **Therese Andrade**

had reportedly sent to GSCA members. (We obtained them elsewhere.)

The GSCA's president, **Gretchen Jaspering**, responded by saying that since Imax asked for "clarification" of the association's policy, its response was that "GSCA does not have an official press policy. We've been very open and welcoming to the press who attend our events," and added that they didn't have a comment on the point raised by Imax in the communiqué.

LF Examiner will be permitted to submit a written statement for the GSCA board to consider when it meets in Los Angeles this month. That statement appears, in its entirety on page 7. But Jaspering said, "We believe this is going to be a very short conversation.... We really just don't think this is a big issue."

Before receiving this response from GSCA, we sent an e-mail to about 2,000 industry professionals, including subscribers, GSCA members, and others, asking for their thoughts on allowing media in the members' meetings. We received more response to this issue than any other in recent years, with over 50 people replying, some at length, and most agreeing to be on the record.

We expected a range of opinion, but were somewhat surprised to find a virtually unanimous consensus in our favor. No one supported Imax's position without reservation.

The comments we received were almost embarrassingly supportive.

Sheila Grinell, former director of the **Arizona Science Center** in Phoenix, said, "Your presence, and reporting, is a tremendous boon to everyone in the giant screen industry, including Imax. You help us all make better decisions and thus promote the sustainability of the entire endeavor. If you were *not* present, and thus accurate, timely information were not available, we'd all waste time and energy playing the telephone game with our personal contacts — and everyone knows "telephone" produces distortions of fact and opinion. Whatever Imax says at a meeting is not privileged information and

will get out. Might as well get out accurately, thanks to your good work.”

Todd Bridgford, CEO of the Virginia Air and Space Center, wrote, “The members’ annual meeting should most definitely be open to you and any other media that has an interest in our industry. Any information presented at that formal meeting should be available to all members, whether in attendance or not. The media is one way the members not in attendance are conveyed that information. Any sensitive dealings and strategy discussion between GSTA and Imax should be done at the committee level and the results presented in an open fashion.”

Michael Needham, CEO of Simex/Iwerks, wrote:

“For many years, your presence at

GSCA members meetings has been accepted, perhaps encouraged. Your diligent and honest reporting has been seen by most in our industry as a major benefit, something most small industries lack and wish they had.

“The *LF Examiner* adds distinction to the LF Industry and in a world in which we are encouraged to seek transparency, you provide it for all those in our Industry.

“My view is that you should be allowed, indeed encouraged, to continue to attend GSCA members meetings as you have in the past.”

Beyond simply supporting openness in general and *LF Examiner* in particular, some writers spoke of the risks of not per-

mitting open communication. Journalist and author Ray Zone: “As it is, there is little coverage of Imax and large-format cinema in the general press and on the Internet. This is, in my opinion, largely a result of the intellectually guarded posture of Imax and many in the GSCA community, exhibitors included. By not communicating more openly with the press, creating greater conduits for visibility, the LF world has ghettoized itself with specialist thinking, fragmenting its own market.”

Needless to say, we are gratified by these responses and by the regard in which we are held, not only by our subscribers, but also by others in the industry.

We have published all of the on-the-record comments we received on our Web site, www.LFexaminer.com.

LF Examiner’s Statement to the GSCA Board

In the Feb. 25 joint communiqué with GSCA, Imax Corporation expressed concerns about the presence of media in the GSCA’s members’ meetings, and asked for clarification of the GSCA’s policies. As one of the GSCA members most likely to be affected by any change of policy in this respect, I appreciate being given the opportunity to present this statement to the Board.

I will pass briefly over the obvious futility, in this age of twittering, texting, cell phone cameras, and digital recorders, of expecting to keep secret anything that is said or shown to several hundred people in a large meeting. I will also not dwell on the problem of how association members who couldn’t attend a conference would learn of Imax’s “strategies and corporate initiatives,” or the restrictions on GSCA’s communication with its own members that would be implicit in the kind of policy that Imax appears to be proposing.

Instead I will address Imax’s apparent concerns. I say “apparent” because the company has declined to answer any of the questions I posed that might have clarified their position.

Point 9 of the communiqué says, in its entirety:

“Imax would like clarification on the admission to the media at these meet-

ings. Imax wishes to present strategies and corporate initiatives in a candid manner to GSCA members and cannot do that if media then reports this widely to the trades.

“Clarification is required by GSCA. If media, including media who are members of GSCA, is allowed to attend, then Imax will need to re-think the type and style of candidness it can offer at this meeting.”

The company says it wants to present apparently sensitive information at the meetings, and implies that some harm would be done if that information were subsequently reported in the “trades.” It implies that if the GSCA doesn’t bar media from the meetings, members will be denied the company’s full candor.

In short, Imax appears to be asking the GSCA to establish a policy that would restrict certain information to those who happen to attend the members’ meetings, and would also exclude (or gag) journalists, including those who happen to be GSCA members. The company doesn’t describe the nature of this information, or what makes it so sensitive. It doesn’t say how it differs from what is already publicly available from the company or other sources. It doesn’t explain what benefit having this information would convey to

members, or what harm its wider disclosure would cause. It doesn’t describe how it would propose to restrict members or the GSCA itself from disseminating the information to the media after the meeting.

The proposal and its justification are extremely vague and nebulous and its practicality is doubtful at best. It is Imax, not GSCA, that needs to provide clarification.

Imax Corporation has the means to address its affiliates — and anyone else in the industry— directly, through e-mail, its Web site, and any number of other channels. It is highly inappropriate for the company to ask GSCA, whose primary function is to facilitate communication among its members, to help it restrict the flow of information.

Obviously, it is my position that all media — whether members of GSCA or not — should continue to be welcomed into the GSCA’s members’ meeting, and that the association should do nothing to restrict the openness and transparency of its activities.

I thank the board for its consideration.

James Hyder
Editor/Publisher
LF Examiner

Lantz on Edge Blending and Tiling Digital Projectors

		9.8M pixels	JVC D-ILA 4096x2400
		8.8M pixels	Sony SXRD 4096x2160
1.3M pixels	SXGA 1280x1024	HD 1080p 1920x1080 2.1M pixels	
0.8M pixels	XGA 1024x768		

Fig. 1. Pixel resolution of various spatial light modulators.

(from **DIGITAL** on page 1)

ram Technologies, Inc.). Edge-blending is now routinely used by audio-visual integrators, and is a built-in feature on many high-end video projectors. Multi-projector displays drive hundreds of giant-screen digital planetariums around the world and have drastically improved in quality, reliability, and maintainability.

Could edge-blended displays be the future of digital giant-screen projection?

Scalability

The basic premise of multi-projector displays is scalability: brightness and resolution can be arbitrarily scaled up by tiling multiple projectors over the projection screen. Unlike film projection, which can be scaled up by using larger film formats and brighter projection lamps, the spatial light modulator (SLM) at the core of digital projectors is not readily scalable because of constraints such as information

bandwidth, thermal properties of materials, and challenges with manufacturing yields.

Currently, the highest-resolution off-the-shelf SLMs are liquid crystal on silicon (LCoS) varieties, pioneered by Hughes/JVC and embraced by Sony

with its SXRD-series projectors. With 4K resolution (2048x4096 pixels), these projectors provide four times the resolution of a standard HD (1080p) image. While impressive, it is perhaps only one-third to one-quarter of the resolution needed to rival a 15/70 print. There are also emerging projection systems such as Evans & Sutherland's ELSP laser video projector that has a linear 4096x1 SLM with an ultra-high modulation speed that allows the single column of pixels to be mechanically scanned across the screen at 60–120 frames per second. This system has a reported resolution of 8192x4096, achieved by doubling the bandwidth and angle of the scanned columns.

Unfortunately, none of these higher-resolution projectors provide enough brightness to come close to 15/70 film, which is ideally 14 foot-Lamberts. Assuming an average 80-foot (24-meter) wide GT screen (about 4,500 square feet/420 square meters) with a gain of 2, the Sony SXRD 4K projector (10,000 lumens) provides brightness of about 4.5 foot-Lamberts, the E&S ESLP projector (5,000 lumens) provides 2.2 foot-Lamberts, and the JVC 4K D-ILA projector (3,500

lumens) tops out at 1.6 foot-Lamberts. Conversely, the brightest of these — the Sony — could provide 14 foot-Lamberts on a 45-foot (14-meter) wide screen. (The smallest GT screen is 51 feet/16 meters wide.)

So not only do the best digital projectors come up short on resolution by nearly a factor of four, brightness also falls short by a similar factor. Edge-blending allows us to combine multiple video projectors to scale up both brightness and resolution and achieve performance levels that are currently impossible with a single projector.

Soft-edge blending

Multi-projector edge-blended displays have greatly matured over the last 20 years. New developments in video projector technology, combined with advanced image-based, auto-alignment systems, promise to tip the scales in favor of multi-projector solutions for high-brightness, high-resolution, high-contrast digital displays. To appreciate these advances, we first need to cover some edge-blending basics.

A typical four-projector edge-blended display is shown in Fig. 2. In practice, any number of projectors can be employed in rows and columns, and their overlap adjusted to achieve any desired aspect ratio, including the favored 1.43:1 aspect ratio for 15/70 film. Note that there are five distinct blend regions: four of the blends are between two adjacent projectors (both horizontal and vertical blends), and the fifth blend region is an overlap of all four projectors. Fig. 3 shows a cross-section of optical intensity through the Blend 1-2 region. Note that the edges of projectors 1 and 2 are “feathered” with a linear roll-off in light intensity. The resulting overlap region between projectors where the intensities are summed — the so-called *soft-edge blend* — maintains a constant white level across the blend.

The area where active pixels from both projectors overlap is called the *blend region*. The *blend width* is a measure of the overlap between adjacent projectors, and is often

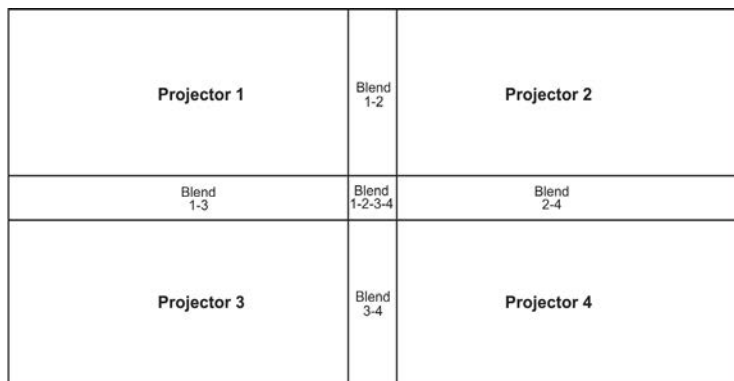


Fig. 2. Example of a four-projector edge-blended display.

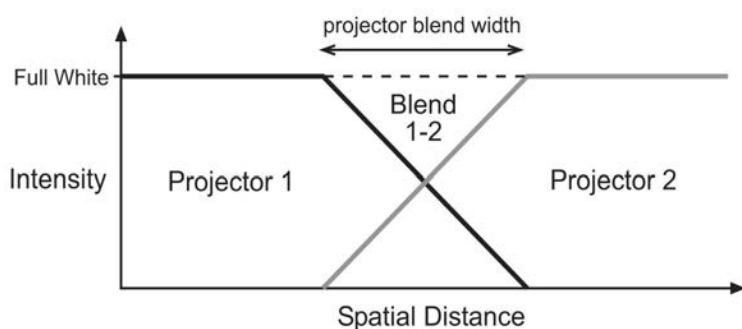


Fig. 3. Overlap of "soft edges" and resulting constant white level in blend region.

described as a percentage of the overall image width. So a 10% blend width between two 4K projectors would be about 410 pixels (10% of 4096). A greater degree of overlap between adjacent projectors can mask color and brightness differences between projectors, but also tends to waste valuable pixels which become redundant in the blend regions. In the example above, if four 4K projectors (4096x2160) are abutted, with no edge-blending, the total number of unique (active) pixels is $4 \times 4096 \times 2160 = 35.39$ million pixels. The same display with a 5% overlap results in a loss of 2.5 million redundant pixels in the blend regions, knocking the total display pixel resolution down to 32.9 million pixels, or a 7% loss in pixel count. A 10% overlap results in a loss of 5.3 million pixels, bringing the total pixel count down to 30.1 million pixels — a 15% loss in pixel count. The overall brightness drops in

edge-blend techniques: optical and electronic. *Optical blends* use physical masks, either inside the projector or in the form of external "louvers" or "flags" in the projected light path, to create a soft edge. *Electronic blends* are imposed onto the digital signal that is fed to the projector light engine: soft edges are essentially formed by an electronic mask that is digitally keyed onto the video image. The advantage of electronic blends is that they can be adjusted interactively and even automatically. There are also two varieties of electronic edge-blends: real-time and pre-rendered.

Real-time blends are applied as the video signal passes through the video server's graphics processor unit (GPU), in an out-board box or in the video projector. Pre-rendered blends are "baked" into the content during encoding of the video signals and cannot be adjusted later to accommodate slight changes or drift in projector characteristics.

proportion to the pixel count, since not only are pixels in the blend region redundant, but so is the light (which is effectively attenuated by the soft edge masks).

There are two basic types of

fortunately (you guessed it) nearly all projectors have non-ideal black levels. Sequential or on/off contrast is a measure of the ratio of the full-white output brightness to full-black brightness. Sequential contrast ratios of 2000:1 are common, meaning that when a full-black video signal is fed to the projector, the small amount of light that still leaks out is 1/2000th as bright as full white. This residual light cannot be extinguished. Where the frames overlap, the "blacks" add up, creating a visible band of gray in the blend region.

Fig. 4a shows the effect of summing adjacent black levels with a resulting doubling of the black level in the blend region. Fig. 4b shows the resulting black level for an electronically blended display. Note that the four-projector overlap in the center of the display effectively raises the black level by a factor of 4. If the ambient light level in the theater is substantially brighter than this four-projector blend region, then all-electronic blending is possible without substantial image degradation. Still, in scenes that are all black, the eye can often see this large nonuniformity.

One technique for creating a uniform black frame is to electronically boost the black level outside of the blends to match the higher (4x) black level within the worst-case blend region, as shown in Fig. 5. The obvious disadvantage of adding light to the black level is that sequential contrast is compromised — by a factor of four in this example. So a four-projector edge-blended display using 2000:1 contrast-ratio projectors is reduced to a 500:1 contrast ratio, at best. As bad as it sounds, this is often an acceptable tradeoff because the alternative

(see **DIGITAL** on page 10)

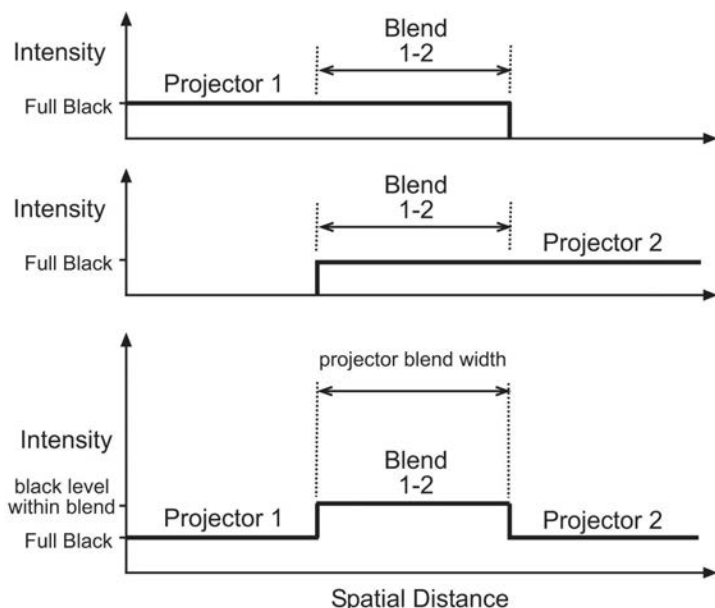


Fig. 4a. Intensity cross-section of residual "black level" in blend region resulting from electronic edge-blends.



Fig. 4b. Residual "black level" in blend region resulting from electronic edge-blends for a four-projector display.

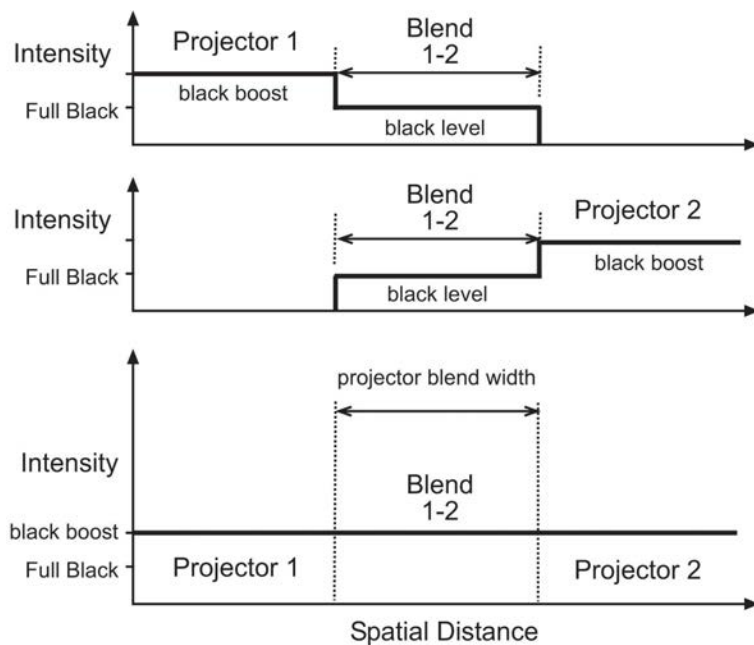


Fig. 5. Using “black boost” outside of blends to achieve uniform black frame across display.

(from **DIGITAL** on page 9)

— obvious banding in the black frame — is so distracting.

When optical edge-blends are employed, the full-black and full-white levels are equally attenuated by the physical masks and no residual light remains in the blend regions. Unfortunately it is very difficult in practice to form masks that create the exact feathering needed to achieve perfect blends. In practice, many systems use a combination of the two techniques, with optical blending creating “rough” blends, and electronic blending used for fine adjustments.

The best way to inspect edge blends is by asking to see a uniform white frame, or uniform color frames (red, blue, green). A spot photometer can be used to measure edge-blend uniformity for the purposes of comparing or testing system specifications. In practice, nonuniformities across the blends of a few percent are readily visible to the eye.

Additional blending considerations

A number of additional considerations apply when striving for cinema-quality edge-blends. Some of the more important factors include geometric alignment between projectors, color matching, gamma or dynamic range matching, and the ef-

fects of screen gain, and slightly different lens characteristics. In the case of a curved screen (or especially a dome), various geometric manipulations of the image may be required to exactly map projectors onto the screen and properly overlay them in the blend regions. Fig. 6 shows various configurations for edge-blending and geometric correction.

Nearly all geometric corrections can now be performed digitally in real time using two-dimensional image warping algorithms. Advanced geometric correction can be performed in an outboard “black box,” in geometry processors that are internal to the video projector (internal warping is standard on simulator-grade projectors and on many

high-end AV projectors), or in the video server’s graphics card or graphics processing unit (GPU).

Geometric Alignment. In our previous four-projector example we assumed that all projectors are perfectly aligned with respect to one another. In practice, the projectors are mounted separately and may have slightly different keystone characteristics (planar distortion resulting from the projector not

being exactly perpendicular to the screen), or in the video server’s graphics card or graphics processing unit (GPU). As with electronic blends, geometric mapping can also occur as a pre-rendering process. The original source image is typically sliced into individual tiles and loaded onto synchronous video servers for multichannel playback. This slicing process can also include geometric remapping, as is common for a dome projection system. Real-time warping then provides “fine tuning” of geometric alignment to accommodate slight imperfections in projector alignment.

Geometric alignments are still commonly done manually, often with a reference grid projected onto the screen from a reference projector or other absolute alignment marks (including alignment dots made with ultraviolet paint). When shopping for a system, look for imperfections in geometry that can readily be seen by projecting detailed alignment grids over the entire screen — typically, the same grids used to align the system.

Real-Time versus Pre-Rendered. As mentioned, both the edge-blends and geometric mapping can be “baked” into the sliced frames prior to encoding for “canned” show playback. While this can simplify playback hardware somewhat, it actually prevents a wide range of alternative programming and should probably be

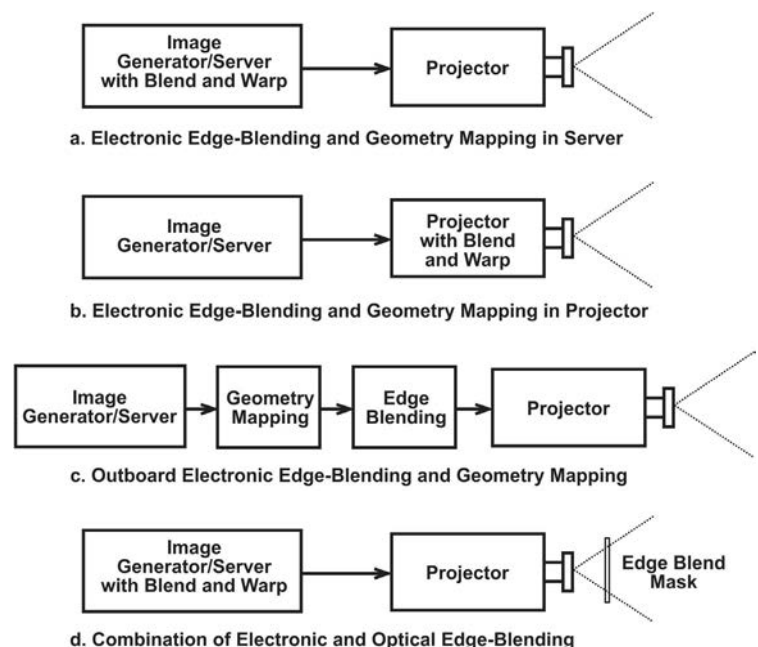


Fig. 6. Various configurations for edge-blending and geometry mapping.

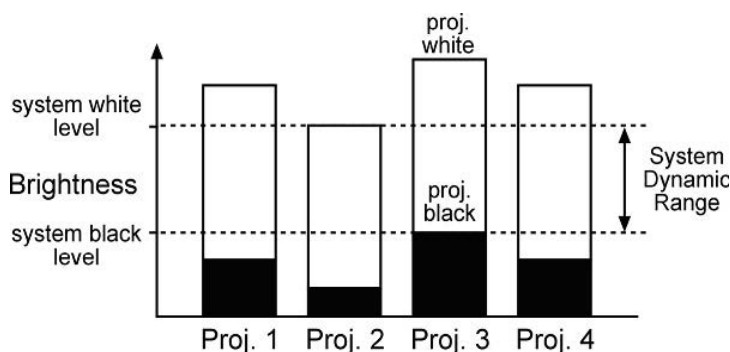


Fig. 7. System contrast ratio is limited by the dimmest white level (Proj. 2) and the brightest black level (Proj. 3).

avoided on next-generation giant-screen digital systems. Live multicast events, real-time video game or digital planetarium programming, and real-time 3D art performances will all require real-time geometry and blends. Note that optical edge blends are essentially real-time blends.

Color Matching. Perfect edge-blends are not possible if there are color differences between the projectors. Since video projectors typically use red, green, and blue (RGB) additive color mixing, edge-blending adjustments are typically made on a per-color basis. It is often more revealing to ask a manufacturer of edge-blended displays to show a uniform red, blue and green field when inspecting edge-blend quality. Most systems still rely on an operator's eye to perform manual color matching between projectors. High-end integrators purchase factory-matched projectors, as slight color differences between light engines can prevent accurate color matching. Lamp aging can also cause slight color drift, as well as substantial loss in brightness. Many facilities will routinely replace lamps long before they reach their rated life-time limit to avoid this problem.

Dynamic Range Mapping. While an edge-blended system may use individual video projectors with a high contrast ratio, the system contrast ratio or dynamic range is limited by differences in absolute dynamic range (absolute white and black levels) between projectors. Essentially, all projectors will have to boost their black level to match the worst-case (brightest black level) projector and will have to dim their white level to match the dimmest (white level) projector. So if one projector has a brighter lamp than the others (Fig. 7), its white

level will have to be electronically reduced to match the dimmer projectors. But its black level cannot be reduced, forcing all other projectors to boost their black level to match (for the sake of luminance uniformity across the display screen).

In practice it is often possible to adjust lamp current or an internal iris to slide both the white and black level up or down for a given projector. Some high-end system integrators will purchase a matched set of projectors, since system performance will be dragged down to the least common denominator should one projector be inherently dimmer than the rest due to variations in light-engine optics.

Newer projectors equipped with an internal iris allow brightness to be sacrificed for increased contrast. The iris adjustment is yet another way for system integrators to optimize dynamic range mapping. It also gives projector manufacturers the ability to brag about very high contrast ratios. What they don't tell you is

that the highest contrast ratio is only available at a greatly reduced brightness.

With all projectors matched in black level and white level, the next issue is the tracking of brightness across the dynamic range, or gamma. One can check for poor gamma matching by projecting a series of full-screen red, blue or green test frames at various brightness levels. The system may be well matched for full-brightness red, for instance, but at half-brightness red imbalances in color matching may be visible if gamma is not tracking between projectors.

Screen Gain. Screen gain can cause unwanted effects in edge-blended systems. As shown in Fig. 8a, the distribution of light reflected from a given pixel on the screen varies according to viewer angle. The angular reflectance, or gain curve, of the screen dictates the image brightness as a function of viewer position (technically, this is called the bidirectional reflectance distribution function or BDRF). As shown, two viewers situated at different angles will perceive different brightness from the same pixel. Fig. 8b shows how the brightness ratio of overlapped pixels between two adjacent projectors in an edge-blend region can vary depending on viewer position. Without control over the

(see **DIGITAL** on page 12)

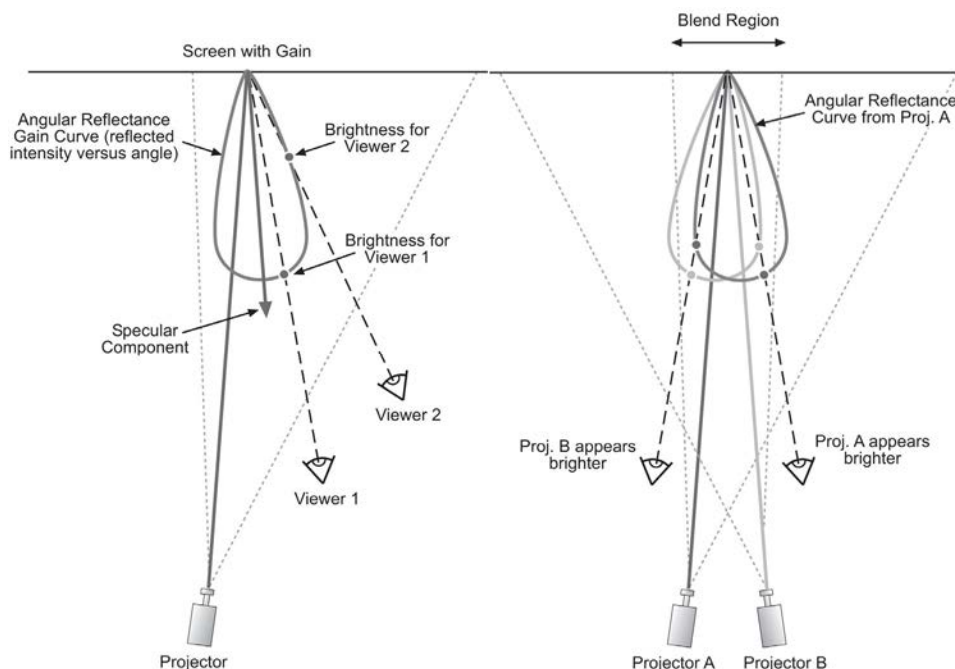


Fig. 8. Left: An effect of screen gain is that image brightness is a function of viewer position. Right: The brightness ratio between two edge-blended projectors is therefore a function of viewer position, making perfect blends impossible.

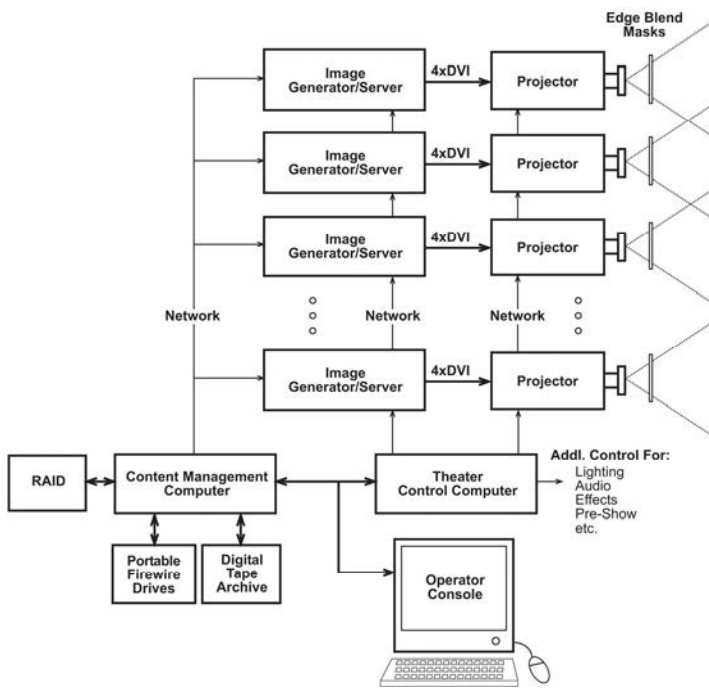


Fig. 9. Simplified system diagram of an edge-blended display.

(from **DIGITAL** on page 11)

brightness ratio between adjacent projectors, it becomes impossible to create an edge blend that appears correct from all seats in the theater. This is a substantial issue when considering a retrofit of existing giant screen theaters with high-gain screens. The effect can be reduced by clustering the projectors as close together as possible to minimize the angular differences for viewers.

System considerations

A typical multi-projector system is shown in Fig. 9. In this example all systems, including projectors, are networked to a theater-control computer that is also capable of controlling audio, lighting, and

tape.

The servers are a key element in the overall system design. Playback or rendering of individual image frames must be synchronized across all channels to prevent image shearing in the blend areas. Excessive image compression can cause unwanted artifacts that are especially visible on the large screen. Insufficient pixel bit depth can cause color banding. (The Digital Cinema Initiatives specification calls for 12 bits per color.) Playback frame rate for most video servers exceeds 60 frames per second (or 120 fps for stereo). Future-proof systems also include real-time 3D graphics processor units in the server for video-game tournaments, digital planetarium effects, and real-time remapping of

other effects. Each video server is outputting four video channels, as is the case with 4K projectors. (Essentially it takes four individual servers to drive a single 4K projector). The content management computer serves a separate wideband network for rapid transfer of content. This computer also handles inputting of master frames and splitting into sub-frames, any special encoding for the video servers, and archiving of encoded files onto

live multicast feeds.

Edge-blended systems have inherent advantages over single-lens projectors. Assuming a well-aligned system, it is easier to achieve sharp focus and luminance uniformity across the screen with multiple projectors. The resolving requirements of multi-projector lenses are greatly relaxed because each lens only needs to resolve a portion of the total image detail. Likewise, since each projector handles only a portion of the required brightness, image brightness is uniform out to the extreme edges of the screen without a central “hot spot” as is sometimes seen in giant-screen film theaters. These factors are especially evident in dome projection systems where fisheye lenses are notorious for image degradation and luminance rolloff at the outer edges of the screen.

Recent advances

Recent advances in key technologies are promising to push multi-projector edge-blended systems over the “tipping point,” so that they match or even exceed the quality of 15/70 film. One of these is the development of automatic alignment systems. In a nutshell, these systems use a video camera to monitor computer-generated test patterns and automatically adjust edge-blends, image geometry, color balance, and more. Automatic alignment can provide pushbutton setup of even poorly aligned projectors.

To illustrate a typical auto-alignment application, Fig. 10a shows a four-projector system with poor mechanical alignment. The projectionist pushes a button, patterns start flashing on the projection screen, the computer crunches

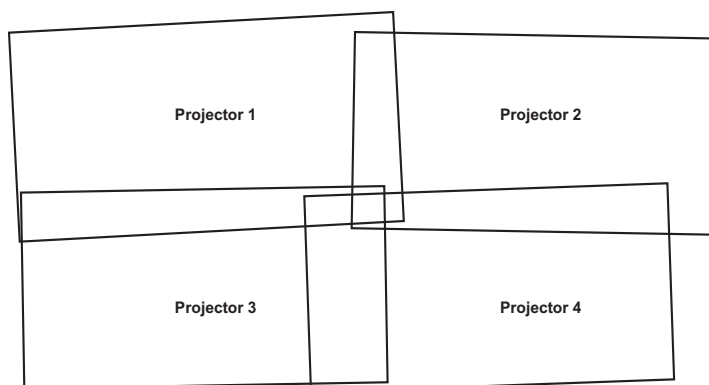


Fig. 10a. Random geometric placement of video projectors prior to auto-



Fig. 10b. Geometrically corrected, edge-blended, color-balanced image after



Fig. 11. A 50-million pixel, 80-projector display by Mersive.

numbers, and sends them to the edge-blending and geometry processors. Within seconds, a calibrated image appears (Fig. 10b) that is contained within the bounds of the available active pixels. Dozens of papers and several books have been published on these techniques, which are now commercially available from vendors such as **Mersive**, **Global Immersion**, **Barco**, **Scalable Displays**, and others.

Automatic alignment has enabled the creation of massive displays from relatively inexpensive commodity projectors. Fig. 11 shows a 50-million pixel, 80-projector display by Mersive. Rear-projection is practical in this case because of the short throw distance to the cluster of inexpensive projectors. With the advent of projectors with ultra-high contrast ratios, rear-projected cinema-quality displays are becoming possible that use arrays of projectors with all-electronic edge blends.

One emerging technology that could really tip the scales towards digital is LED light engines for video projectors. With brightness now approaching 1,000 lumens, LED-based video projectors will have wide color gamut, rock-solid color matching, very high contrast, and lamp lifetimes over 30,000 hours. An array of mass-produced, redundant, self-aligning LED light engines would provide an extremely robust, self-healing display that could be scaled to virtually any size and resolution.

Can digital match LF film today?

How close are we to meeting or beating the image quality of 15/70 film today? U.K.-based Global Immersion designed

the recently installed new **Morrison Planetarium** at the **California Academy of Sciences** in San Francisco. Global Immersion's chief executive, **Martin Howe**, says that it is possible to match the quality of 15/70 film, but some technical hurdles would need to be overcome. Howe says "it is feasible for digital systems to compete very favourably with film on a 'full cost of ownership' basis."

Scalable Display Technologies, an MIT spinoff founded by **Rajeev Surati** and **Samson Timoner**, specializes in automatic alignment of edge-blended displays. **Paul Carey**, director of product management, says "it is quite feasible to provide specified brightness and resolution [90 million pixels at 12 foot-Lamberts on a screen 80 feet/24 meters wide] at lower cost than a 15/70 projector (\$800K-\$1.2M)." When asked about the ongoing cost of lamp replacement, Surati pointed out that lower-power lamps used in mass-manufactured consumer projectors have lifetimes approaching 3,000 hours and cost far less than high-power xenon bulbs. So even though with multiple projectors, overall lamp cost could be less for a digital system.

Last year **SkyScan** installed the world's highest-resolution digital dome at China's **Beijing Planetarium**, using six edge-blended Sony SXR4 4K projectors. After blending and masking, this system delivers 35 million unique pixels to the 76-foot (23-meter) dome. With Sony's 11,000-lumen projector this system would produce approximately 44,000 lumens — enough light to achieve IMAX-Dome-quality brightness on a dome surface with a reflectance of

0.45. Source images include 8K time lapse from a high-end digital still camera, 8K real-time renders of astronomical simulations, and 4K computer animations. To my eye, this system looked much better than 15/70 film on a dome. The images were bright and crisp. The frame rate was higher than 24 fps, and therefore free from the angular magnification of "judder" that degrades film images. The images were also free from film grain, scratches, or jumping and weaving, and brightness was uniform and focus was sharp across the entire dome.

By all appearances, edge-blended projection brings us to the verge of the technological transition from large-format film to digital projection. As with the 35mm digital cinema revolution, it will likely not be technological factors, but the proper combination of economic and business factors that will push LF digital projection over the tipping point.

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Jacobsen's Long View for GS Theaters and Fulldomes

(from **JACOBSEN** on page 1)

growth in the number of institutional theaters when some portion (15–25%?) of the 500+ digital dome theaters (a.k.a. full-domes) join the global leasing network. In the digital future, domes will predominate, and solving dome technologies and programming is the cornerstone for conversion. Fortunately, the fulldome community is making active advances.

In the short term, while this transition is being prototyped within the fulldome community, giant-screen theaters that meet the specifications of the **Giant Screen Cinema Association's** Technical Task Force, chaired by **Andrew Oran**, should follow the branding recommendations soon to be issued by the GSCA Marketing Task Force, chaired by **Mike Lutz**. To encourage quality educational films, the GSCA, the **Museum Film Network**, and the **Dome Alliance** should support a small number of museum-oriented giant-screen films, given the realities of declining box office in the near future.

Situational analysis

Certain of the following observations and their possible implications may seem obvious, yet it is worthwhile stating them to make sure we all agree, as these observations provide a foundation for the vision of the future outlined in the following sections. The observations are based on over two decades of involvement in and study of the field from many perspectives. You will find branding, programming, technical, and economic threads among the points; of course, they are all inter-related:

1. Giant screens are distinctly different from conventional screens in that their greater resolution, brightness, and giant size can produce a viscerally immersive experience that is unlike conventional screens.
2. Used well, giant-screen films can be powerful, both educationally and economically.
3. The size of the global network of flat and dome giant-screen theaters supports commercial film production, resulting in a

large and diverse library of films produced by experienced professionals.

4. The overall quality of the library, and the field's ability to attract talent and build expertise, grows and shrinks with the size, revenues, and continuity of the network.

5. For institutional giant-screen theaters, films made by GS professionals expressly for the GS network are better, in terms of mission and margin, than films made for conventional theaters and repurposed for GS screens. This is true for most museums during regular operating hours; in some cases, other programming can have higher margins after hours.

6. Eventually, all analog theaters will have to convert to some form of digital, or shut down.

7. The survival of the global network of institutional theaters depends on our working together to establish our own standards that will enable an open market of system suppliers, producers, and distributors who can help us transition to the digital world on our terms and leverage our significant investments in this powerful educational and economic medium. This is what the Digital Immersive Giant-screen Specifications (DIGSS) initiative is trying to address.

8. We have to look for ways to make digital giant-screen experiences connect with tomorrow's family audiences in the way analog giant-screen films did for audiences in the '80s and '90s. The challenge ahead is less about converting from analog to digital technologies than about *transforming* from analog expectations to digital potentials.

9. There are significant identity issues in the field due to both public and management confusion between commercial and institutional theaters and films, with both sides blurring the edges for short-term benefits.

10. The institutional side of the giant-screen field is in decline in attendance (with occasional exceptions and good years), with no clear answer from traditional sources. Growth in the inventory of institutional giant-screen theaters is flat,

and while the number of educational films remains high, there is a feeling that *high-quality* films are in short supply. Quality means having an institutional orientation *and* being a box office success.

11. Determining the source of the decline may be impossible, but it is useful to observe that it is hard to produce a rich inventory of high quality films with a declining revenue source. Hence we have a vicious cycle, regardless of who is at fault, that will not reverse without a significant change in the way we think about the institutional sector of the giant-screen field.

12. As the industry shifts to digital, we can't separate content from technology and hope that showing the same old films through new types of projectors will work. Digital offers significantly different opportunities from analog, and because of the declining spiral of the current model, the shift to digital needs to be part of a global transformation of the giant-screen field, not just a new set of black boxes in the projection booth.

13. The future of the giant-screen field has to be somehow better than the present. This does not necessarily mean "better" by exactly the same criteria — brightness, resolution, etc. — but in ways more relevant to future audiences. Analog offers an ultra-high-quality picture, but digital has other strengths we should consider. Digital can be customizable, immediately relevant, interactive, and socially inclusive, even if the images are not as good as film.

14. Therefore, solving the technical questions of digital is not independent from creative content production when defining a vision for the future. With new technologies and resources, we will be able to create new kinds of experiences. We will want these new immersive learning experiences *and* the economic health enjoyed by the museum side of the giant-screen business during the '80s and '90s.

15. Our most fixed investments are in the architecture of our GS theaters: the cement seating platforms, the domes, screens, and sound systems. Any vision, particularly a green vision, should try to

build on these existing fixed assets.

16. Architecturally, these spaces are set up to be immersion theaters for a seated audience that changes all at once with lights up. The vision for the future should build on the strength of museum-quality immersion experiences lasting a period of time for a seated audience, who pay good money for the experiences again and again. The consistency of the architecture is why immersive learning experiences are common to both analog and digital.

17. I hypothesize that giant screens are perceived by learners as more immersive than shorter and wider screens, and that giant screens have the potential to offer unique learning experiences. See James Hyder's article in the November 2008 issue of *LF Examiner*.

18. The GS form of immersive learning is associated with our institutions. Now that **Imax Corporation** has opened nearly 70 digital theaters and **Real D** and other companies have spread conventional digital 3D into multiplexes, we need to differentiate what we offer from those commercial establishments. In commercial theaters, viewers are seated passively in front of a comforting proscenium frame. In our giant-screen theaters, the viewers can be viscerally inside the action.

19. Digital projection for GS domes is the hardest technical issue to address, and if we can solve the digital projection and production questions in the dome, it will be relatively easy to adapt those systems for institutional flat screens.

20. The most likely source of digital dome solutions will come from vendors currently supplying the fulldome field. They are already developing competitive systems around an open-source set of specifications shared by fulldomes (the "Dome Master"). There is no dominant brand in fulldomes, and shows can play on multiple platforms.

21. Unlike the giant-screen field, fulldomes are growing at 40 per year. Most of these are new equipment installed in existing planetariums. The result is a highly competitive field of system developers, each trying to outdo the others with increasing brightness, flexibility, resolution and other factors, including 3D. From the perspective of innovation and growth,

fulldomes seem to be a healthy field.

22. Fulldome shows, on the other hand, do not have the box-office track record enjoyed by giant-screen theaters, perhaps because production, distribution, and marketing budgets are a small fraction of those of giant-screen feature films, and perhaps because financial returns have seldom been a key objective.

23. It is my hypothesis that fulldomes' reliance on computer-generated images

Giant-Screen and Fulldome Theaters as of March 1, 2009			
	Comm.†	Inst.	Total
GS Dome Theaters*			
IMAX	12	50	62
Others	4	53	57
Sub Total GS Domes	16	103	119
GS Flat Theaters*			
IMAX	218	67	285
Others	31	30	61
Sub Total GS Flats	249	97	316
Both Types of Screens	3	2	5
Total GS Theaters	268	202	470
3D Capability	207	50	257
Fulldomes**			
Academic (Schools, Univ.)		189	189
Museum/Science Center		182	182
Observatory/Astronomy Club		24	24
Government/Municipal		26	26
Private/Comm./Theme Park	39		39
Unknown/Misc	?	?	48
Total Fulldomes	39	421	508
Total GS and Fulldome Theaters	307	623	978
* <i>LF Examiner</i> , White Oak Institute			
** Courtesy of Loch Ness Productions			
† An estimated 50–60 commercial GS theaters lean toward institutional programming.			
Note: Five theaters have both dome and flat screens, and there are other anomalies, so totals do not add up.			

(CGI) and GS's use of live action (real *Everest* vs. CGI *Everest*, for instance) puts a limit on the relative popularity of current fulldome programming styles.

24. This leads to the observation that GS dome theaters are likely to turn to digital video and fulldome system providers unless Imax Corporation comes up with a digital solution for the them first. Paris, Copenhagen, and Stockholm's institutional GS domes have already taken this route, although they continue to run films as well.

25. The corollary is that fulldomes and giant-screen domes will probably have

technically compatible equipment. It used to be that planetariums put stars on their domes while IMAX Domes put pictures there; in the digital future, both will be able to do both, if they want. In the long run, convergence of fulldomes and GS dome theaters could be more of a policy choice and less a technology distinction. Achieving convergence will require management; this is another aspect of the DIGSS initiative and is also a role for GSCA, IMERSA, and the **International Planetarium Society**. Let's look at the numbers in the table on this page. While three-quarters of commercial giant-screen theaters have 3D capability, only one-quarter of institutional theaters do. Only 6% of the commercial theaters are domes, while 51% of the institutional theaters are domes.

26. Only 6% of Imax's commercial theaters are domes and Imax has supplied only 62 domes in total. Is the potential conversion of those 62 domes to digital sufficiently attractive to make it a high priority for the company?

27. Looked at collectively, however, the number of domes in museums is 524 (103 + 421) versus 97 flat giant screens. Having five times as many domes is another reason why solving the dome problem is more important than flat screens, which should permit simpler solutions.

28. Even if technical compatibility allows for convergence and the exchange of programs between giant screens and fulldomes, it is unlikely that complete convergence will happen soon, if ever. Any vision for the future has to allow for several categories of operating policy among those willing to play by any rules, plus a recognition of a large maverick factor in the field.

29. Fulldome technologies are not yet ready to handle the GS audiences' expectations for giant-screen films, particularly on the larger institutional giant screens.

30. Fortunately, fulldome technologies show good signs of maturing in the next few years. The big question is whether analog giant-screen theaters can survive until the technical transformation is accompanied by artistic and creative program solutions with box office appeal. Who will produce the equivalent of *To*

(see **JACOBSEN** on page 18)



Arabia
UW

HTTYD

Shrek4

ST3D

GC3D
ExtrResc

OI

TTA

RTE→

Arabia 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: February 2010.

- Principal photography is complete.
- November 2008 – July 2009: 3D animation and special effects are being produced.
- Premiere will be held at the GSCA conference in September.

Ultimate Wave Tahiti 3D

Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; DP: Mark Poirier; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser, Terry Hardy. Cast: Kelly Slater. 3D. Release: February 2010.

- April: Will complete principal photography in Tahiti.

How to Train Your Dragon: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; director: Peter Hastings; producer: Bonnie Arnold.

Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera. 3D. Release: March 26, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Sea Turtles 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: François Mantello; DP: Gavin McKinney. 3D. Release: Spring 2010

- Filming will continue through 2009.

Shrek Goes Fourth: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; director: Mike Mitchell; script: Josh Klausner; DP: Yong Duk Jhun. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. Release: May 12, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Grand Canyon 3D

Destination Cinema; distributor: National Geographic Ventures Distribution; director, writer: Kieth Merrill; producers: Douglas Memmott, Kieth Merrill; DP: Reed Smoot; score: Bill Conti; executive producer: Richard James. 3D. Release: 2010.

- The 1984 film is being digitally converted to 3D.

Extreme Rescue 3D (wt)

Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: 2010.

- December: Filmed in Tucson, AZ, and in New Mexico.
- March: filming snow, mountain, ocean, river rescues in Northern California.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.

- Testing 8K mastering.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: February 2011.

Return to Everest 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: February 2012.

- Two-thirds of photography is complete.



A Stephen Low crew films the construction of a Boeing 787 for Legends of Flight, to be released by K2 Communications.

(from JACOBSEN on page 15)

Fly! for digital giant screens? And perhaps more importantly for planning, when will it happen, and how long will it take to build the library of digital shows to its *Everest*?

31. We need solutions for analog GS theaters in the short term, until digital is ready. This solution has to rely on the existing library of films, and on the GS field's most talented producers to continue producing classic 15/70 institutional films, perhaps using the same approach into digital's early years.

32. Many such films are being made, but at a lower level of impact than earlier hits. The institutional sector of the market should focus its attention on those film projects that seem most promising. While project green-lighters, if such exist, should evaluate all sources, in the short-term it may be better to harness existing GS experience than to invest in new talent for a medium approaching its sunset. So expert professionals are the least risky source of new product during this transition time. These GS-savvy film producers need to have the incentives and security to produce high-quality, popular films, in a time of declining box office.

Brand identity and integrity

We need a distinguishing brand identity for giantscreen theaters. Defining and positioning this brand is the scope of the GSCA's Marketing Task Force. I also believe that institutional theaters need to distinguish themselves from commercial theaters.

The giant-screen community is understandably annoyed at Imax's strategy of using one brand for both giant analog and smaller digital screens, arguing that the newcomers are trading on the brand expectations originally defined in the public's mind by the museums' marketing investments. If we are concerned that Imax is blurring the image, we must recognize that we are doing so as well, when we run DMR films in museum settings. There are no angels in a declining market.

Brand identity is about clarity, and if we

wish to distinguish ourselves from commercial theaters, then we must do it not only in image, but in practice. Tempting as the short-term-revenues from DMR films may be, institutional theaters need to be very careful about separating their Hollywood programming from classic immersive learning films. The safest route is to show only educational films. Some theaters (e.g., the **Science Museum of Minnesota** and Boston's **Museum of Science**) are successful showing only classic films because they keep more of the gate and keep their whole schedule full of family fare; other institutional theaters depend on DMR revenue.

Clarity and positioning need to be consistent to be effective. We all know this, yet DMR is a short-term answer for declin-

high-volume programming that is consistent with institutional giant-screen brands and values, not a model that depends on brand loopholes.

It would be nice if this new model could return us to capacity audiences at premium prices, and perhaps the digital transformation will do that for a few years. However, I suspect the new model will work long-term when both distributors and museums take the time to add related revenue sources (programs, merchandise, themed rentals, etc.) to a show title's platform, rather than rely on the box office alone.

Long-term, post-digital solutions

Once the giantscreen field has shifted over to digital, new possibilities open with the convergence with at least part of the fulldome field, which is already digital. Domes have a small majority among the current institutional giant-screen theaters, but once joined by some of the fulldomes, most of the combined market will be domes.

This predominance is likely to shift the focus of production attention to domes, further distinguishing the field from commercial 3D flat screens. While fulldomes are now capable of handling 3D, so far it has been more of an effect than the substance of the experience.

Based on the responses from fulldome managers in a recent White Oak Institute survey, not everyone will want a complete convergence of both fields, and another layer of positioning will

be necessary to distinguish among giantscreen dome theaters, starfield planetariums, and digital visualization theaters.

Performing arts centers provide an apt metaphor, as they may have an experimental theater, a more formal traditional stage, and other types of venue. The experimental theater is open, informal, and intentionally funky; it is an edgy venue for vanguard work, and its audiences are looking more for "new and exciting" than "polished and popular." The traditional theater, on the other hand, has posh de-

Suggested Positioning Table Digital Immersive Giant-Screen Specifications		
	Commercial Theaters	Institutional Theaters
Core Programming	Hollywood fiction movies	Museum non-fiction films
Promise	Entertainment and escape for young adults	Entertainment and engagement for families
Basis of appeal	Narrative drama	Immersive learning experience
Experience positioning	Highest-quality 3D immersion	Largest size and highest quality natural immersion
Branding	IMAX	Classic Giant Screen (w.t.)
Business model	Operated within the practices of the megaplex commercial theater model	Admissions, plus the theater is a platform for other museum services resulting in combinations of earned and support revenues.
Outputs	Spending by teens and young adults on their own passive leisure	Spending by families on their children's learning and active leisure
Desired Outcomes	Profits	Experiential learning (1 st); museum brand enhancement (2 nd), and net revenues (3 rd)

ing box office revenues, masking the optimism that GS theaters can once again operate as profitably as they did in the '80s and '90s. "One-brand-fits-all" is also Imax's wishful thinking at a time when a single digital projector can be only so big, so bright, and so clear. DMR is not the answer for institutional giant-screen theaters; rather it is a symptom of a larger problem, which is that our business model no longer works as well as it once did.

The goal for the new business model should include economically sustainable,

tailing and plush seats facing a large stage for operas, dramas, musicals, and other professionally staged presentations with proven popular appeal.

Some fulldomes may choose the experimental route, continuing with live presentations of the stars tonight, while developing in-house presentations that emphasize live feeds and local artists. Others may join the giant-screen theaters in showing first-run feature "films," while some will work a middle ground of film festivals, classics, and offbeat productions. Once there is networked technical compatibility across the field (the DIGSS goal), and once we share annual conferences and screenings, these layers will interact more and provide a more robust economic model.

Curiously, the pessimistic view gets us to the same long view: we are stuck with these unique architectural spaces that we can't use for anything but seated audiences facing a screen. In a bad economy, we cannot afford to tear them down and replace them with new architecture, so we need to find something to do with the spaces. Our cheapest route is to let lots of folks around the world work on the problem from a wide number of angles with the hope that eventually some transcendent use of digital technologies and relevant show production will emerge from the primordial network.

The optimistic approach embraces this direction as a clear strategy for the field: We can mine the potentials of digital technologies to create exciting new forms of popular immersive learning. We can expand the network of collaborating institutions by recognizing a continuum of immersive learning theaters and artistic and technological potentials. And we can structure audience expectations to be aligned with different kinds of immersive learning experiences, just as they are among different kinds of legitimate theaters.

This continuum finally provides the GS field with a scalable route to develop new ideas, starting with low-budget student work in university fulldomes, then experimenting with show production approaches and digital interactivity in science-center fulldomes, some of which will use innova-

tive approaches through NSF and other grant funding, and finally to the large, formal, giant-screen theaters (the current GS institutional inventory) as the "Broadway" goal for all the aspiring artists and producers in the Off-Broadway and Off-Off Broadway sectors. Part of the GS field's current problem is that we have only Broadway houses, which need films with significant budgets. We don't have a business model that encourages experimentation on the cheap, but we might with this future digital convergence of GS theaters and fulldomes.

Short-term solutions

Averaging the responses to the front-end survey we conducted of GS professionals last year, the field believes it may have six years before we have to convert to digital. We need a bridging, short-term solution to cover this period of time. During this transition period, we can learn about digital technologies and experiment with how they might affect programming and increase visitor appeal. At the same time, we should be conservative as we continue operating the analog theaters, by focusing our scarcer leasing dollars on fewer selected short-term projects that will keep the field afloat until the promise of digital systems and productions can be realized. We still need immersive analog films, and in the early years of this transition, most of our resources should continue going in that direction, while some minor share is invested in experimentation in the fulldome field with revolutionary approaches. As digital solutions become possible, and as suppliers enter the GS field and theaters start converting, the share of conservative/experimental investment can shift.

This kind of focusing of resources puts the GSCA and/or the subset of its institutional members in a much more active role as backers of selected film projects. The Museum Film Network is a good model for organizing support and lease commitments around selected titles, and some more active version of it might be helpful at this stage.

I don't care as much about any specific branding solution, as I do about the need for some distinguishing term, and Mike

Lutz's committee should recommend a final choice.

Vision summary

The long view for institutional giant screens is that digital technologies will allow a continuum of institutional immersive theaters, from scrappy, home-made experimental theaters to large and elegant houses. The 200 institutional giant-screen theaters might be joined by the fulldomes in museums and science centers (155), as well as a handful of others to create a global network of 350-400 technologically compatible digital immersive giant screens with a museum mandate.

The continuum allows/demands a new business model. While it is too early to say what it will be, it is likely to be more diversified than the current emphasis in the GS sector on gate admissions, with digital immersive giant screens becoming more integrated into their museums' other activities. We will also need new kinds of immersive learning experiences to re-engage tomorrow's audiences. Again, it is too early to say what these will be, but it is likely to come from mining the overlap of digital potentials with immersive screens.

In the short term (six years?), the institutional side of the giant-screen industry needs to distinguish its brand from the commercial screens, particularly the smaller digital screens in multiplexes. We also need to build our core promise of family learning, as another way of distinguishing our theaters from commercial ones that appeal to teens and young adults. During the transition, theater operators should support fewer, but more focused and better funded film projects from trusted producers. Meanwhile, GS professionals should become more familiar with the fulldome field, monitoring the development of technologies and show production approaches, possibly leading toward joint conferences and screenings.

John W. Jacobsen is CEO and co-principal investigator of the White Oak Institute, a new non-profit dedicated to research-based museum innovation. He is also president of White Oak Associates, Inc., museum and theater planners and producers. He can be reached at jjacobsen@WhiteOakInstitute.org.

Premiering This Month

Watchmen: The IMAX Experience

"A complex, multi-layered mystery adventure, *Watchmen* is set in an alternate 1985 America in which costumed superheroes are part of the fabric of everyday society and the 'Doomsday Clock' — which charts the USA's tension with the Soviet Union — is set at five minutes to midnight. When one of his former colleagues is murdered, the washed-up but determined vigilante Rorschach sets out to uncover a plot to kill and discredit all past and present superheroes.

"As he reconnects with his former crime-fighting legion — a ragtag group of retired superheroes, only one of whom has true powers — Rorschach glimpses a wide-ranging and disturbing conspiracy with links to their shared past and catastrophic consequences for the future.

"Their mission is to watch over humanity.... But who is watching the Watchmen?"

This film has been rated R for strong graphic violence, sexuality, nudity, and language.

Produced by **Warner Bros. Pictures, Legendary Pictures, Paramount Pictures**, distributed by Warner Bros. Director: **Zack Snyder**; producers: **Lawrence Gordon, Lloyd Levin, Deborah Snyder**; script: **David Hayter, Alex Tse**, based on the graphic novel illustrated by **Dave Gibbons**; executive producers: **Herbert W. Gains, Thomas Tull**. Cast: **Malin Akerman, Billy Crudup, Matthew Goode,**

Carla Gugino, Jackie Earle Haley, Jeffrey Dean Morgan, Patrick Wilson. Opened on March 6. www.watchmenmovie.com.

Monsters vs. Aliens: An IMAX 3D Experience

"When California girl Susan Murphy is unwittingly clobbered by a meteor full of outer space gunk on her wedding day, she mysteriously grows to become 49 feet, 11 inches tall. The military jumps into action and Susan is captured and secreted away to a covert government compound. There she is renamed Ginormica and placed in confinement with a ragtag group of Monsters: the brilliant but insect-headed Dr. Cockroach, Ph.D.; the macho half-ape, half-fish the Missing Link; the gelatinous and indestructible B.O.B.; and the 350-foot grub called Insectosaurus.

"Their confinement is cut short, however, when a mysterious alien robot lands on Earth and begins storming the country. In a moment of desperation, the President is persuaded to enlist the motley crew of Monsters to combat the Alien Robot and save the world from imminent destruction."

A 2D version will also be released. This film has not yet been rated.

Produced by **DreamWorks Animation**, distributed by DreamWorks. Directors: **Rob Letterman, Conrad Vernon**; producer: **Lisa Stewart**; score: **Henry Jackman**. 3D. Cast: voices of **Seth Rogen, Reese**

Witherspoon, Kiefer Sutherland, Hugh Laurie, Stephen Colbert. 3D. Release: March 27. www.monstersvsaliens.com.

Molecules to the Max

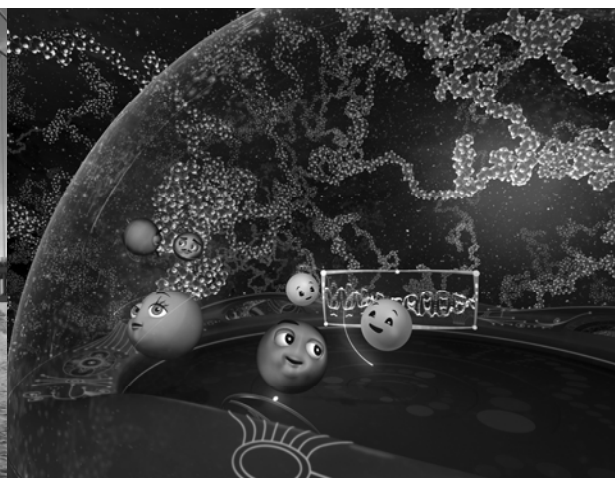
"Catch a ride to NanoSpace with Oxy and her crew, to boldly go where only atoms have gone before! Aboard the *Molecularium*, the most fantastic ship in the universe, fly through the crystalline structure of a snowflake, explore the metallic maze of a penny, blast through the far reaches of space, escape the tangled polymers of chewing gum and discover the molecular machinery of a living cell.

"This animated adventure brings audiences into amazingly small places and fascinates them with incredibly big ideas. Tested high as a delight for families, teachers, and kids. Entertaining and educational: to the MAX!"

Produced by **Rensselaer Polytechnic Institute and Nanotoon Entertainment**, distributed by **SK Films**. Director: **V. Owen Bush**; producer: **Kurt Przybilla**; script: **V. Owen Bush, Kurt Przybilla**; score: **David Last**; executive producers: **Richard Siegel, Shekhar Garde, Linda Schadler**. Cast: **Rachel Brod, David Last, Ignacio Platas, Dennis Delzoto, Heather Hewitt, Shelley Hirsh, Calvin Brown**. Release: March 28. www.molecularium.com.



Monsters Vs. Aliens



Molecules to the Max

(from **SHORTS** on page 32)

work ethic and boundless enthusiasm make him a true professional in the world of film marketing and he is respected and admired by all who know him."

Ebert posts IMAX digital critique

On his blog site, film critic **Roger Ebert** has re-posted, without comment, an e-mail from filmmaker **Mike Williamson** of Burbank, CA, that is harshly critical of the IMAX digital projection system. The message, which Williamson says he sent to Imax, says in part, "As soon as I walked in the theater, I was disgusted. This is NOT an IMAX screen. Simply extending a traditional multiplex screen to touch the sides and floor does NOT constitute an IMAX experience." He adds, "You think we can't tell the difference between digital projection and beautiful, crisp 70mm film? Guess what. We can. I don't care if you DO have two DLP projectors running simultaneously. It's not the same. Not by a long shot."

The full message is available here:

(from **INSIDERS** on page 2)

In my world, improvisation has always been a tool to help keep me more on my game, innovative, flexible, and accepting of problems and new ideas. It also helps me de-stress. But when I came to Myrtle Beach I couldn't find a class.

With a desire to be my own boss, I started exploring ideas that I was passionate about. Why not pursue something that I loved to do? I love improv and I love training and mentoring employees. And then someone said, "Why don't you start teaching improv classes here in Myrtle Beach?" Well, that wasn't what I had originally planned, but the first principle of improvisation is saying "Yes and..."

So, I said "Yes and..." scheduled my first program for early November 2008. And as fate would have it, I separated from my employer on Oct. 24, just one week before my improv class was to begin. I didn't plan it that way, but things happen for a reason, especially when one says "yes."

So Carolina Improv Company was born. We currently train individuals and businesses, and have a long-term plan for a

<http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20090308/LETTERS/903089997>

Paley's new film released online

Nina Paley, the artist who created the animated short 15/70 film *Pandorama* literally by hand in 2000, has released a feature-length animated film called *Sita Sings the Blues*. Intertwining autobiography with a fresh perspective on the *Ramayana*, an ancient Indian myth, the film uses a variety of animation styles and classic Tin Pan Alley tunes performed by 1920s songbird **Annette Hanshaw**.

The film received a rave review from Chicago film critic **Roger Ebert** in his Dec. 23, 2008, column.

Paley is making copies of the film available online in a variety of formats, at no cost. Viewers are asked to make a donation to offset production costs and Paley's living expenses over the three years it took to make the film. For more information on the film and Paley's struggle to get it made, visit www.sitasingingtheblues.com.

venue that will offer affordable, family-friendly, and interactive shows for tourists and locals, as well as private events for organizations. My current class is full, and two more classes are beginning in April. The demand for youth classes to teach confidence to teens has been overwhelming. Eventually, we'll have a non-profit component to offer free programs for students at risk.

So I have combined the things I love to do: training, mentoring, and providing experiential entertainment. I like to call it Entertaining Training. I've learned through the years that saying "Yes" and "Why not?" is far more interesting and rewarding than saying "No" and "It'll never work."

Why not try it yourself?

Gina Trimarco was theater director with the IMAX 3D Theatre Myrtle Beach in South Carolina, and the Navy Pier IMAX Theatre in Chicago. She currently provides marketing consulting and employee motivational training for service and entertainment companies through Carolina Improv Company. For more information go to www.carolinainprov.com/

Worldwide LF Theater Inventory

As of March 1, 2009

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		11
GOTO		20		1			21
IMAX	3	56	46	7	241	4	357
IWRK		16	4		16	1	37
KINO		1	3		4		8
MEGA	1	3	6	1	15		26
Other		7	9		2		18
Total	4	106	69	9	285	5	478
By Format and Operator Type							
C = Commercial Standalone CT = Theme Park CM = Multiplex I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2		1	3	
	Total		2		2	4	
Asia/Pac	D		4			4	
	8/70	3		4	20	27	
	10/70			2	18	20	
	15/70	11	17	2	25	55	
	Total	14	21	8	63	106	
Europe	D		3			3	
	8/70	3	5	4	10	22	
	15/70	7	20	5	12	44	
	Total	10	28	9	22	69	
Middle East	8/70		1			1	
	10/70				1	1	
	15/70		5		2	7	
	Total		6		3	9	
North America	D		56			56	
	8/70	6	5	1	25	37	
	15/70	26	75	3	88	192	
	Total	32	136	4	113	285	
South America	8/70				1	1	
	15/70	1	2		1	4	
	Total	1	2		2	5	
World	D		63			63	
	8/70	12	11	9	57	89	
	10/70			2	19	21	
	15/70	45	121	10	129	302	
	Total	57	195	21	205	478	
By 2D / 3D							
		2D	3D	Total			
Africa		3	1	4			
Asia/Pac		68	38	106			
Europe		32	37	69			
ME		2	7	9			
NA		105	180	285			
SA		2	3	5			
Total		212	266	478			

Bookings: March 2009 by Film

846 bookings of 102 films in 361 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Atlanta FMNH	3/1/09	4/30/09	D&W3D	Apple Valley Imx	10/10/08	6/30/09		London BFI	1/23/09	3/5/09
	Copenhagen	2/9/09	2/8/10		Berlin CS	3/13/08	12/31/09		Los Angeles UC AMC	1/23/09	3/5/09
	Hague	2/11/08	3/1/09		Boston NEA	2/15/08	6/30/09		Manchester Ode	1/23/09	3/5/09
	Lucerne	9/1/08	3/1/09		Chattanooga	5/23/08	6/30/09		Manila	1/09	3/09
	Parker	11/1/08	5/1/09		Chicago Imx	10/10/08	6/30/09		Melbourne HCL	1/09	3/09
	Townsville	6/28/08	6/27/09		Galveston	3/13/09	12/31/09		Melbourne MV	1/23/09	3/1/09
Africa	Little Rock AEC	2/11/09			Kansas City Sci	9/5/08	6/30/09		Mesa DT	1/23/09	3/5/09
AfricaAdv	Apple Valley Imx	3/13/08	4/30/09		Katowice CC	6/13/08	6/30/09		Mexico City Per Cpl	1/09	3/09
	Berlin CS	5/1/08	4/30/09		Krakow CC	6/13/08	6/30/09		Mexico City Uni Cpl	1/09	3/09
	Lehi	10/17/08	10/16/09		Lodz CC	6/13/08	6/30/09		Monterey CA	1/23/09	3/09
	Quebec	5/16/08	5/15/09		Moscow Nes	6/10/08	6/30/09		Monterrey Cpl	1/09	3/09
	Sacramento Imx	3/6/09			New Orleans	3/14/08	3/31/09		Natick JF	1/23/09	3/4/09
	Winnipeg	10/10/08	10/9/09		Nuremberg	3/13/08	12/31/09		New Orleans	1/23/09	3/13/09
AIA3D	Ellat Epic	3/1/07	3/1/09		Omaha Zoo	2/15/08	3/31/09		New York Emp AMC	1/23/09	3/09
AIWC	San Jose Tech	10/15/08	4/1/09		Poznan CC	6/13/08	6/30/09		New York LS AMC	1/23/09	3/2/09
AJ	Baltimore MSC	2/11/09			Prague CC	3/19/09	12/31/09		Orange Park AMC	1/23/09	3/09
Alamo	San Antonio 2D				Quebec	1/31/09	12/31/09		Perth HCL	1/09	3/09
Alaska	Killeen	11/7/08	5/6/09		Rochester Cmk	10/10/08	6/30/09		Pompeia	1/09	3/09
ALBT	Madrid	3/5/08	3/5/09		Sinsheim	3/13/08	12/31/09		Providence NA	1/23/09	3/5/09
AlienAdv	Amneville	5/1/08	4/30/09		Sydney WBS	3/13/08	3/31/09		Quebec	1/23/09	3/9/09
	Hastings	9/9/08	3/2/09		Virginia Beach AMSC	2/20/08	6/30/09		Raleigh	1/23/09	3/5/09
	Albuquerque	9/6/08	3/15/09		Warsaw CC	6/13/08	6/30/09		Reading JF	1/23/09	3/5/09
Alps	Chandigarh	10/1/08	9/30/09		Woodridge Cmk	10/10/08	6/30/09		Rochester Cmk	1/23/09	3/09
	Hong Kong SM	8/1/08	7/30/09	DarkKnig	Albany NY Reg	1/23/09	3/09		Sacramento Imx	1/23/09	3/09
	Lucerne	5/25/07	5/25/09		Alexandria AMC	1/23/09	3/09		Saint Petersburg Muv	1/23/09	3/12/09
	Madrid	9/15/08	9/14/09		Altamonte AMC	1/23/09	3/09		San Francisco AMC	1/23/09	3/5/09
	Paris Geo	5/1/08	4/30/09		Amsterdam PN	1/09	3/09		San Jose AMC	1/23/09	3/09
	Pittsburgh CSC	6/6/08	6/30/09		Anaheim	1/23/09	3/09		Sandy	1/23/09	3/5/09
	Reno Fleisch	1/18/08	3/1/09		Arcadia AMC	1/23/09	3/09		Seattle PSC 2	1/23/09	3/1/09
	Richmond SMV	2/09	5/21/09		Atlantic City	1/23/09	3/5/09		Seoul IPM CGV	1/09	3/09
	Saint Louis SC	3/12/08	3/1/09		Augusta Reg	1/23/09	3/09		Simi Valley Reg	1/23/09	3/09
	Singapore SC	11/1/08	5/1/09		Aventura AMC	1/23/09	3/09		Spokane	1/23/09	3/5/09
	Tijuana	8/1/08	9/1/09		Bensalem AMC	1/23/09	3/09		Stockton Reg	1/23/09	3/09
	Toronto OSC	12/15/08	9/30/09		Bogota PA	1/09	3/09		Sydney HCL	1/09	3/09
	Victoria DCI	9/12/08	3/11/09		Boston NEA	1/09	3/09		Taipei WVC	1/09	3/09
Amazon	Boston MOS	2/13/09	6/13/09		Bradford	2/4/09	3/09		Tallahassee	1/23/09	3/8/09
	Las Palmas	4/4/08	4/3/09		Buenos Aires NA	1/09	3/09		Tampa AMC	1/23/09	3/09
Animalop	Detroit SC	3/14/09	3/13/10		Chantilly	1/23/09	3/1/09		Tampa MOSI	1/23/09	3/7/09
	Lubbock	11/14/08	11/3/09		Cherry Hill AMC	1/23/09	3/09		Tarentum Cmk	1/23/09	3/09
	Parker	2/7/09	2/6/10		Chicago Imx	1/23/09	3/5/09		Toluca Cpl	1/09	3/09
	San Diego RHF	12/13/08	12/12/09		Columbia AMC	1/23/09	3/09		Torrance AMC	1/23/09	3/09
	Shreveport	9/13/08	9/12/09		Dallas Cmk	1/23/09	3/09		Tukwila AMC	1/23/09	3/09
	Tampa MOSI	12/5/08	12/4/09		Davenport	1/23/09	3/5/09		Tulsa Cmk	1/23/09	3/09
ATSOT	Austin	2/7/09	8/1/09		Dearborn	1/23/09	3/1/09		Vancouver Imx	1/23/09	3/09
Bears	Dwingelloo	12/08	12/09		Deer Park Reg	1/23/09	3/09		Washington NMNH	1/23/09	3/1/09
Beavers	Norwalk	3/3/09	12/3/09		Des Moines	1/23/09	3/5/09		West Nyack Imx	1/23/09	3/1/09
BP	Birmingham AL	9/6/08	3/31/09		El Dorado Hills Reg	1/23/09	3/09		West Palm Beach Muv	1/23/09	3/5/09
	Melbourne MV	7/28/08	7/27/09		Evansville Sho	1/23/09	3/5/09		Westminster AMC	1/23/09	3/09
	Taipei AM	3/29/09	9/30/09		Fairfield Reg	1/23/09	3/09		Wimbledon Ode	2/4/09	3/09
Bugs	Edmonton Cpx	6/24/08			Fort Lauderdale	1/23/09	3/1/09		Woodbridge AMC	1/23/09	3/09
	Gatineau	2/28/09			Fort Myers Reg	1/23/09	3/09		Woodridge Cmk	1/23/09	3/09
	Grand Rapids Cel	5/31/08			Fort Worth	1/23/09	3/09	DinoAliv	Apple Valley Imx	2/1/09	8/30/09
	Melbourne MV	6/5/08			Glasgow	1/09	3/09		Atlanta FMNH	2/20/09	
	Poznan CC	9/21/07			Goyangsi CGV	1/09	3/09		Bradford	5/25/08	5/25/09
	Saint Augustine	9/28/08	5/31/09		Grand Blanc NCG	1/23/09	3/4/09		Charlotte	4/9/08	3/29/09
	Sofia CC	9/21/07			Grand Rapids Cel	1/23/09	3/3/09		Cincinnati MC	2/18/09	
	Spokane	9/21/06			Greenwich Ode	2/4/09	3/09		Dearborn	4/4/07	3/31/09
	Tampa Cha	8/8/08	9/1/09		Guadalajara Cpl	1/09	3/09		Denver MNS	9/23/08	3/31/09
	Tijuana	10/30/06			Guatemala City Alb	1/09	3/09		Galveston	6/6/07	5/25/09
CDS	Cincinnati MC	1/3/09	4/19/09		Guayaquil	1/09	3/09		Garza Garcia	1/5/09	6/30/09
	Gatineau	2/27/09	3/31/09		Hamilton AMC	1/23/09	3/09		Glasgow	5/2/08	5/2/09
	Kaohsiung	1/1/09	6/30/09		Harrisburg	1/23/09	3/09		Guayaquil	2/15/09	12/31/09
	McMinnville	3/21/07	3/31/09		Hong Kong BEA	1/09	3/09		Hutchinson	3/1/09	8/31/09
CRA	Cairo EMA	7/5/08	7/4/09		Houston GP AMC	1/23/09	3/09		Indianapolis Imx	2/1/09	8/30/09
	Dallas MNS	3/7/09	9/24/09		Incheon CGV	1/09	3/09		Jackson MS	1/7/08	5/30/09
	Hartberg	6/2/08	6/1/09		Indianapolis Ker	1/23/09	3/5/09		London SM	5/25/07	5/25/09
CTPA	Mumbai	9/15/08	4/14/09		Irvine Reg	1/23/09	3/4/09		Myrtle Beach DCI	3/20/09	12/31/09
CV	Karishamn	1/09	6/09		Jacksonville AMC	1/23/09	3/09		New Orleans	3/1/09	12/31/09
	Sydney WBS	4/1/08	3/31/09		Kansas City AMC	1/23/09	3/09		New York AMNH	5/18/07	5/1/09
	Victoria DCI	3/13/09			Lacey Reg	1/23/09	3/09		Rochester MSC	9/15/08	3/31/09
Cyberwor	Ahmedabad	1/6/09	12/13/09		Lansing Cel	1/23/09	3/5/09		Seattle PSC 2	9/27/08	3/31/09
	Budapest CC	4/17/08	4/30/09		Las Vegas Bre	1/23/09	3/5/09		Spokane	3/5/09	10/31/09
	Hong Kong BEA	11/6/08	11/5/09		Little Rock DT	1/23/09	3/1/09		Stockholm	5/08	5/09

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DinoGOP DIS DOL Dolphins	Taichung ST	6/1/08	6/1/09	Galapago	Budapest CC	9/18/08	9/17/09	JonasBro	Albany NY Reg	2/27/09	3/5/09
	Toyohashi	11/29/08	3/31/09		Guayaquil	11/16/06	11/15/09		Alexandria AMC	2/27/09	3/5/09
	La Coruna	1/09	6/09	GC	Grand Canyon DCI	11/1/99	12/09		Altamonte AMC	2/27/09	3/5/09
	Taipei AM	1/1/09	6/30/09	GCA	Albuquerque	3/15/09	9/15/10		Arcadia AMC	2/27/09	3/5/09
	Saint Paul	3/7/08	4/6/09		Atlanta FMNH	3/26/08	3/09		Augusta Reg	2/27/09	3/5/09
DS3D	Charleston WV	1/10/09	3/6/09		Atlantic City	10/15/08	6/30/09		Aventura AMC	2/27/09	3/5/09
	Detroit SC	1/5/07	6/30/09		Austin	3/14/08	3/09		Baltimore AMC	2/27/09	3/5/09
	Karlshamn	1/09	6/09		Berlin CS	6/1/08	5/09		Bensalem AMC	2/27/08	3/5/09
	Louisville SC	5/24/08	5/23/09		Boston NEA	6/22/08	6/09		Brooklyn SB Reg	2/27/09	3/5/09
	Ahmedabad	5/15/08	5/14/09		Branson	4/9/08	3/09		Burbank AMC	2/27/09	3/5/09
	Berlin CS	4/6/06	3/31/09		Charlotte	1/4/09	1/3/10		Camarillo Reg	2/27/09	3/5/09
	Bradford	2/10/07	4/9/09		Chattanooga	4/9/08	3/09		Cherry Hill AMC	2/27/09	3/5/09
	Dayton	6/13/07	5/09		Chicago MSI	5/30/08	5/09		Columbia AMC	2/27/09	3/5/09
	Detroit SC	1/10/09	7/10/09		Davenport	4/9/08	3/09		Deer Park Reg	2/27/09	3/5/09
	Eilat Epic	4/1/08	4/1/09		Denver MNS	8/4/08	8/3/09		El Dorado Hills Reg	2/27/09	3/5/09
Everest	Fort Worth	6/1/08	5/31/09		Des Moines	3/14/08	3/09		Emeryville AMC	2/27/09	3/5/09
	Glasgow	8/20/07	9/19/09		Duluth	4/24/08	3/09		Escondido Reg	2/27/09	3/5/09
	Hague	7/1/06	3/1/09		Durban	3/28/08	3/09		Fairfield Reg	2/27/09	3/5/09
	London SM	10/26/07	3/2/09		Edmonton TWS	6/21/08	6/09		Fort Myers Reg	2/27/09	3/5/09
	Lucerne	9/1/07	3/1/09		Fort Lauderdale	3/28/08	3/09		Hamilton AMC	2/27/09	3/5/09
	Moscow Nes	5/31/06	5/31/09		Fort Worth	3/4/09			Harahan AMC	2/27/09	3/5/09
	Nuremberg	11/15/07	11/14/09		Galveston	4/9/08	3/09		Homestead AMC	2/27/09	3/5/09
	Osaka Sun	9/1/06	7/31/09		Galineau	9/26/08	9/25/09		Honolulu Reg	2/27/09	3/5/09
	Paris Geo	4/1/07	6/30/09		Hague	4/21/08	4/09		Hooksett Zya	2/27/09	3/5/09
	Poitiers Imax 3D	2/1/07	1/31/10		Hampton	4/9/08	3/09		Houston GP AMC	2/27/09	3/5/09
Extreme FightPil	Reading RCT I	11/2/08	6/30/09		Harrisburg	3/22/08	3/09		Jacksonville AMC	2/27/09	3/5/09
	Salt Lake City CP	3/3/06	3/2/09		Houston MNS	5/23/08	5/09		Kansas City AMC	2/27/09	3/5/09
	Shanghai STM 3D	7/1/08	6/30/09		Hutchinson	5/7/08	4/09		Knoxville Reg I	2/27/09	3/5/09
	Sydney WBS	5/25/06	5/24/09		Louisville SC	11/28/08	11/27/09		Lacey Reg	2/27/09	3/5/09
	Townsville	7/17/06	7/6/09		Lubbock	6/6/08	6/09		Las Vegas RR Reg I	2/27/09	3/5/09
	Valencia Spn	7/1/08	6/30/09		Lucerne	6/27/08	6/09		Las Vegas SA Reg	2/27/09	3/5/09
	Washington MNH	9/26/08	10/31/09		Memphis Pink	3/7/09	11/13/09		Los Angeles CC AMC	2/27/09	3/5/09
	Al Khobar	10/1/08	9/30/09		Mexico City Pap	2/15/09	9/30/10		Midlothian Reg	2/27/09	3/5/09
	Madrid	7/1/08	12/31/09		Milwaukee	3/21/08	3/09		Orange Park AMC	2/27/09	3/5/09
	Tampa MOSI	11/14/08			Mobile	1/9/09	6/7/09		Orlando P Reg	2/27/09	3/5/09
FMTM	Chantilly	12/10/04	10/15/09		Montreal SC	4/23/08	4/09		Phoenix AMC I	2/27/09	3/5/09
	Corpus Christi	2/3/05	10/31/09		Myrtle Beach DCI	4/9/08	3/09		Reading RCT I	2/27/09	3/5/09
	Dayton	12/3/04	10/15/09		Norwalk	10/10/08	6/18/09		San Diego Reg	2/27/09	3/5/09
	Garden City	12/10/04	10/15/09		Oklahoma City	3/18/08	3/09		San Jose AMC	2/27/09	3/5/09
	Huntsville	3/1/09	8/31/09		Orlando SC	1/9/09	6/7/09		Simi Valley Reg	2/27/09	3/5/09
	McMinnville	3/21/07	10/23/09		Philadelphia	7/11/08	7/09		Stockton Reg	2/27/09	3/5/09
	Pensacola	4/10/07	10/31/09		Phoenix ASC	4/9/08	3/09		Stony Brook AMC	2/27/09	3/5/09
	Washington NASM	3/11/05	10/09		Pittsburgh CSC	1/9/09	1/8/10		Sugar Land AMC	2/27/09	3/5/09
	Amneville	11/1/08	10/31/09		Portland OMSI	3/21/08	3/09		Tampa AMC	2/27/09	3/5/09
	Baltimore MSC	10/15/08	6/09		Raleigh	4/9/08	3/09		Tigard Reg I	2/27/09	3/5/09
FOK FON	Bangkok	10/30/08	9/30/09		Regina	3/14/08	3/09		Torrance AMC	2/27/09	3/5/09
	Berlin CS	12/1/08	11/30/09		Sacramento Imx	4/9/08	3/09		Tukwila AMC	2/27/09	3/5/09
	Bogota PA	3/14/08	3/13/09		Saint Augustine	3/14/08	3/09		Virginia Beach AMC	2/27/09	3/5/09
	Bradford	10/8/08	10/2/09		Saint Paul	1/1/09	12/09		Westminster AMC	2/27/09	3/5/09
	Budapest CC	1/8/09	1/7/10		San Diego NHM	3/14/08	3/09		Woodbridge AMC	2/27/09	3/5/09
	Calgary TWS	11/8/08	11/7/09		Seattle PSC 2	4/9/08	3/09	L&C	Dearborn	9/26/08	9/26/09
	Garden City	8/8/08	6/30/09		Shreveport	6/14/08	6/09		Dongguan Wan	12/28/08	12/31/09
	Jersey City	10/1/08	3/31/09		Singapore SC	5/1/08	4/09		Nanchang	5/1/08	
	Kansas City Sci	9/6/08	5/28/09		Sinsheim	6/1/08	5/09		Pittsburgh CSC	1/09	5/09
	Katowice CC	10/30/08	9/30/09		Sudbury	9/2/08	9/09		Saint Augustine	4/18/07	
FSOS	Krakow CC	10/30/08	9/30/09		Taipei AM	9/28/08	9/27/09		Shijiazhuang	12/1/08	3/31/09
	Kuwait City	10/1/08	9/30/09		Tampa MOSI	5/2/08	5/09	LivingSe	Yellowstone	6/15/02	
	Leon Exp	12/1/08	5/31/09		Tempe Imx	3/21/08	3/09		Calgary TWS	3/14/08	3/14/09
	Lodz CC	10/30/08	9/30/09		Vancouver TWS	4/9/08	3/09		Memphis Pink	8/12/08	5/25/09
	London BFI	10/3/08	10/2/09		Winnipeg	5/1/08	3/09	LOLL	Loch Lomond	7/24/02	
	London SM	10/3/08	10/2/09	GP	Raleigh	1/6/09	6/09		Victoria DCI	2/27/09	
	Lucerne	12/1/08	11/30/09	Greece	Charlotte	7/11/08	7/14/09	Madagasc	Hong Kong BEA	11/6/08	11/5/09
	Melbourne MV	9/12/08	9/10/09		Pittsburgh CSC	2/13/09	2/15/10	MagDes	Kofu	1/17/09	4/5/09
	Mexicali	12/20/08	6/20/09	HCBTD	San Simeon DCI	8/17/96			KSC 2	9/23/05	
	Moscow Nes	8/22/08	8/21/09	HOTB	Calgary TWS	2/1/09	1/31/10		Nanjing YSTC	12/15/08	12/14/09
Poznan CC	10/30/08	9/30/09		Charleston WV	3/7/09	7/10/09		Speyer Dome	10/3/08	4/3/09	
Prague CC	1/8/09	1/7/10		Dallas MNS	3/7/09	9/24/10		Toulouse	2/5/09	1/4/10	
Quebec	1/19/09	1/18/10		Erie	3/15/09	1/15/10	MJTTM	Norwalk	1/16/09	6/18/09	
Saint Louis SC	3/5/09	8/19/09		Hague	6/15/07	9/30/09	MOE	Boston MOS	7/1/06	6/30/09	
Speyer Imax	12/18/08	12/17/09		Memphis Pink	8/12/08	5/25/09		Guayaquil	3/1/09	3/1/10	
Warsaw CC	10/30/08	9/30/09		Myrtle Beach DCI	8/19/08	8/18/09		Penrith	3/20/08	3/20/09	
Kuwait City	4/17/00	4/09		Sioux Falls	1/24/09	5/22/10	MOF	Chantilly	1/30/09	9/30/09	
Boston MOS	5/28/04		HumanBod	Calgary TWS	1/09	12/09		McMinnville	10/1/08	9/12/10	
Calgary TWS	3/20/05			Hartberg	4/08	4/09		Pensacola	11/8/96		
Chantilly	3/6/08			Kuwait City	1/09	12/09		San Jose Tech	2/7/09		
Des Moines	4/7/06			Spokane	1/09	12/09	MOTGL	Chicago MSI	2/13/09	6/13/09	
Harrisburg	2/13/09	6/30/09	ITD	Houston MNS	1/5/09	5/21/09		Detroit SC	7/31/08	6/09	
Hartberg	6/1/07	4/09		Kiev KT	4/1/08	7/31/09		Duluth	2/09	2/10	
Hibbing	3/7/08	3/7/09		Riccione	3/8/08	3/1/10		Milwaukee	6/13/08	3/19/09	
Hong Kong SM	4/1/08	3/31/09	JGWC	Charleston WV	11/7/08	3/6/09		Niagara Can DCI	3/13/09	8/31/09	
Indianapolis Imx	8/1/08	7/31/09		Erie	11/30/08	6/30/09		Saint Augustine	3/20/09	11/5/09	
Nagasaki SM	12/21/08	3/31/09	JIAC	Dallas MNS	10/20/08	3/6/09		Saint Louis SC	9/19/08	9/19/09	
Nanchang	12/1/08	3/31/09		Erie	7/1/08	5/1/09		Toronto OSC	5/9/08	12/31/09	
Spokane	8/20/04			Philadelphia	10/20/08	6/3/09	MOTN	Chandigarh	10/1/08	9/30/09	
Shari				Vancouver TWS	12/5/08	3/12/09		Hampton	3/7/08	3/15/09	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Mummie3D	Norwalk	7/1/08	6/30/09	SI	Hartberg	3/5/09		VanGogh	Tempe Imx	2/13/09	
	Seattle PSC 1	10/1/08	9/15/09		Houston MNS	3/13/09	12/31/09		Toronto Cpx	2/13/09	
	Bradford	2/17/09	2/15/10		London SM	10/27/07			Tulsa Cmk	2/13/09	
	Buenos Aires NA	2/15/09	12/31/09		Monterey CA	1/5/09	6/30/09		Vancouver Imx	2/13/09	
	Kuwait City	6/19/08	6/12/09		Regina	7/1/08	6/30/09		Virginia Beach AMSC	2/13/09	
Mummies	London SM	3/21/08	3/21/09	SM3	Saint Louis SC	10/23/08	3/31/09	VOTDS	West Nyack Imx	2/13/09	
	Moscow Nes	12/10/08	6/12/09		Sofia CC	2/1/08	3/31/09		Wimbledon Ode	2/13/09	
	Myrtle Beach DCI	3/20/09	12/31/09		Harbin	12/15/08	12/14/09		Winnipeg	2/13/09	
	Paris Geo	1/1/09	6/30/09		Seattle PSC 2	2/26/09			Hague	2/2/09	2/1/10
	Raleigh	3/6/09	11/1/09		West Palm Beach Muv	9/14/07	9/22		Philadelphia	3/14/09	12/31/09
MVA	San Antonio 3D	3/14/08	3/14/09	SpaceEle	Singapore DC	1/1/09	4/30/09	Vulcania	San Diego RHF	12/13/08	3/09
	Singapore DC	2/1/09	3/31/09		Beijing CFM	7/1/07	6/30/09		Tampa MOSI	3/13/09	8/31/09
	Bogota Mal	9/1/08	9/1/09		Coomera	8/1/07	7/31/09		Vancouver TWS	3/14/09	12/31/09
	Bradford	2/14/09			Garden City	1/1/09	6/30/09		Karlshamn	1/09	6/09
	Columbus COSI	3/1/09	9/1/09		Guangdong	10/1/08	9/30/09		Vulcania	2/22/02	
MysticInd	Gatineau	12/18/08	5/3/09	SpaceSta	Kiev KT	4/1/08	3/31/09	Watchmen	Albany NY Reg	3/6/09	3/09
	Lubbock	10/10/08	4/10/09		Reading RCT I	11/1/08	6/09		Alexandria AMC	3/6/09	3/09
	Memphis Pink	11/15/08	11/13/09		Saint Petersburg NA	9/5/08	9/4/09		Aliso Viejo Reg	3/6/09	3/09
	Osaka Sun	9/2/08	3/6/09		Dayton	9/30/08	9/30/09		Altamonte AMC	3/6/09	3/09
	Oulu	1/10/09	6/12/09	SU	Durban	11/21/08	11/21/09		Amsterdam PN	3/6/09	3/09
NASCAR	Pittsburgh CSC	8/29/08	8/29/09		Indianapolis Imx	11/2/08	11/2/10	Watchmen	Anaheim	3/6/09	3/09
	Stockholm	5/08	5/09		Menlyn	11/21/08	11/21/09		Apple Valley Imx	3/6/09	3/09
	Tijuana	9/1/08	3/31/09		Saint Paul	3/6/09	4/15/09		Arcadia AMC	3/6/09	3/09
	Raleigh	3/27/09	6/09		Thessaloniki	11/1/07	3/15/09		Atlantic City	3/6/09	3/09
	Philadelphia	11/4/08	3/15/09	SVTS	Kiev KT	12/12/08	3/09		Auckland Sky	3/6/09	3/09
ND	Syracuse	9/20/08	4/30/09		Warner Robins	7/92		Watchmen	Augusta Reg	3/6/09	3/09
	Daytona Beach	4/15/04			Washington NASM	7/1/76			Aventura AMC	3/6/09	3/09
	New Delhi ICC				Garza Garcia	3/5/09	8/31/09		Baltimore AMC	3/6/09	3/09
	Niagara				Busan CGV	12/11/08	3/31/09		Barakaldo Yel	3/6/09	3/09
	Niagara Can DCI	7/1/86		TR	Hong Kong BEA	1/1/09	12/31/09		Batavia GQT	3/6/09	3/09
OO	Nanchang	2/09	9/09		Calgary TWS	6/1/08	5/31/09	TTL	Bensalem AMC	3/6/09	3/09
	San Diego NHM	3/31/01	12/09		Birmingham AL	1/2/09	5/31/09		Boise Reg	3/6/09	3/09
	Shijiazhuang	2/1/08	2/1/10		Austin	11/16/08			Brooklyn SB Reg	3/6/09	3/09
	Victoria DCI	1/16/09	4/16/09		Raleigh	3/6/09	6/09		Buford Reg	3/6/09	3/09
	Katowice CC	1/15/09	12/31/09	U23D	Tallahassee	2/27/09		UnderSea	Burbank AMC	3/6/09	3/09
OW3D	Krakow CC	5/18/07	3/31/09		Apple Valley Imx	2/13/09			Calgary Cpx	3/6/09	3/09
	Moscow Nes	1/1/09	12/31/09		Atlanta FMNH	3/21/09			Camarillo Reg	3/6/09	3/09
	Nuremberg	7/29/04	3/31/09		Atlantic City	2/13/09			Cherry Hill AMC	3/6/09	3/09
	Prague CC	1/19/08	3/31/09		Austin	2/28/09		TTL	Chicago Imx	3/6/09	3/09
Ozarks	Branson	1/93	12/09	Trex	Birmingham AL	3/14/09			Col Springs Cmk	3/6/09	3/09
	Jackson MS	10/14/08	4/26/09		Boston NEA	2/13/09			Columbia AMC	3/6/09	3/09
	McMinnville	1/5/09	6/09		Cathedral City	2/13/09			Columbus AMC	3/6/09	3/09
	Rheged	7/1/00			Chattanooga	2/13/09			Council Bluffs Ker	3/6/09	3/09
	Roar	4/2/08	3/31/09	TRF	Chicago Imx	2/13/09		TTL	Dallas Cmk	3/6/09	3/09
Pulse	Dwingello	7/1/07	6/30/09		Dallas Cmk	2/13/09			Dearborn	3/6/09	3/09
	Regina	10/10/08	10/10/09		Davenport	2/13/09			Deer Park Reg	3/6/09	3/09
	Denver MNS	2/13/09			Dearborn	2/13/09			Denver CC Reg	3/6/09	3/09
	SAA				Denver CC Reg	2/13/09		U23D	Dublin Reg	3/6/09	3/09
ROF	Boston MOS	10/1/08	6/30/09	TTL	Des Moines	2/13/09			Durban	3/6/09	3/09
	Indianapolis Imx	8/1/08	7/31/09		Dublin Reg	2/13/09			Edmonton Cpx	3/6/09	3/09
	Pittsburgh CSC	6/1/08	6/30/09		Durban	2/27/09			El Dorado Hills Reg	3/6/09	3/09
	Shreveport	1/2/09	12/31/09		Fitchburg Ker	2/13/09			Emeryville AMC	3/6/09	3/09
	Athens Eug	11/1/08	10/31/09	SC	Fort Lauderdale	2/13/09		SeaMonst	Escondido Reg	3/6/09	3/09
SeaMonst	Baltimore MSC	2/1/08	6/30/09		Grand Blanc NCG	2/13/09			Evansville Sho	3/6/09	3/09
	Bangkok	3/15/08	3/15/09		Grand Rapids Cel	2/13/09			Fairfield Reg	3/6/09	3/09
	Barcelona	10/6/08	10/6/09		Greenwich Ode	2/13/09			Fitchburg Ker	3/6/09	3/09
	Baton Rouge	3/1/09	2/28/10		Halifax	2/13/09		TTL	Fort Myers Reg	3/6/09	3/09
RATW	Birmingham UK	12/07	12/09	UnderSea	Hampton	2/13/09			Fresno Reg	3/6/09	3/09
	Bogota Mal	12/4/08	12/4/09		Harrisburg	2/13/09			Garden City	3/6/09	3/09
	Bucharest CC	12/08	12/09		Indianapolis Imx	2/13/09			Gloucester Cpx	3/6/09	3/09
	Budapest CC	12/08	12/09		Irvine Reg	2/13/09			Goyangsi CGV	3/6/09	3/09
	Calgary TWS	12/15/07			Lansing Cel	2/13/09		TTL	Grand Blanc NCG	3/6/09	3/09
Rheged	Garza Garcia	9/4/08	3/4/09	U23D	Little Rock DT	2/13/09			Grand Rapids Cel	3/6/09	3/09
	Hastings	3/3/08	5/31/09		London BFI	2/13/09			Greenwich Ode	3/6/09	3/09
	Jersey City	7/1/08	6/30/09		Los Angeles NA	2/13/09			Guadalajara Cpl	3/6/09	3/09
	Killeen	2/6/09	8/5/09		Melbourne MV	3/26/09			Halifax	3/6/09	3/09
	Kuwait City	12/7/08	6/6/09	TTL	Mississauga Cpx	2/13/09		TTL	Hamilton AMC	3/6/09	3/09
Roar	London BFI	12/07	10/09		Myrtle Beach DCI	3/21/09			Harahan AMC	3/6/09	3/09
	London SM	10/26/07	10/20/09		Nashville Reg	2/13/09			Henderson Reg	3/6/09	3/09
	Lubbock	1/23/09	1/23/10		Natick JF	2/13/09			Homestead AMC	3/6/09	3/09
	Madrid	10/16/08	10/16/09		New York LS AMC	2/13/09		TTL	Hong Kong BEA	3/20/09	4/09
ROF	Manila	11/1/08	3/31/09	TTL	Omaha Zoo	2/13/09			Honolulu Reg	3/6/09	3/09
	Milwaukee	1/5/09	10/1/09		Pittsburgh CSC	2/13/09			Hooksett Zya	3/6/09	3/09
	Osaka Sci	6/1/08	5/30/09		Portage GQT	2/13/09			Houston GP AMC	3/6/09	3/09
	Paris Geo	3/19/08	3/19/09		Providence NA	2/13/09			Houston Reg	3/6/09	3/09
	Quebec	6/15/08	5/30/09	TTL	Raleigh	2/13/09		TTL	Indianapolis Ker	3/6/09	3/09
SAA	Regina	2/6/09	2/6/10		Reading JF	2/13/09			Irvine Reg	3/6/09	3/09
	San Jose Tech	4/4/08	3/31/09		Sacramento Imx	2/13/09			Jacksonville AMC	3/6/09	3/09
	Schenectady	8/1/08	7/31/09		Saint Augustine	2/13/09			Kansas City AMC	3/6/09	3/09
	Sofia CC	12/08	12/09		Salt Lake City CP	2/13/09		TTL	Kiev KT	3/6/09	3/09
SC	Stockholm	5/16/08	5/16/09	TTL	San Diego Reg	2/13/09			King of Prussia Reg	3/6/09	3/09
	Sudbury	2/28/09	9/30/09		San Francisco AMC	2/13/09			Knoxville Reg	3/6/09	3/09
	Tallahassee	1/1/09	6/30/09		Seattle PSC 2	2/13/09			Lacey Reg	3/6/09	3/09
	Alamogordo	1/1/09	6/30/09		Sydney WBS	3/19/09			Langley Cpx	3/6/09	3/09
	Barcelona	1/17/07	6/30/09	TTL	Tampa MOSI	2/13/09			Lansing Cel	3/6/09	3/09
Sharks3D	Cathedral City	1/2/09	6/30/09					TTL			

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Budapest CC	Cyberwor	4/17/08	4/30/09		GCA	8/4/08	8/3/09	Greenwich Ode	DarkKnig	2/4/09	3/09
	FMTTM	1/8/09	1/7/10		ROF	2/13/09			UnderSea	2/13/09	
	Galapago	9/18/08	9/17/09	Des Moines	DarkKnig	1/23/09	3/5/09		Watchmen	3/6/09	3/09
	SeaMonst	12/08	12/09		FON	4/7/06		Guadalajara Cpl	DarkKnig	1/09	3/09
Buenos Aires NA	DarkKnig	1/09	3/09		GCA	3/14/08	3/09		Watchmen	3/6/09	3/09
	Mummie3D	2/15/09	12/31/09		Roar	4/2/08	3/31/09	Guangdong	SpaceSta	10/1/08	9/30/09
Buford Reg	Watchmen	3/6/09	3/09		UnderSea	2/13/09		Guatemala City Alb	DarkKnig	1/09	3/09
Burbank AMC	JonasBro	2/27/09	3/5/09	Detroit SC	Animalop	3/14/09	3/13/10	Guayaquil	DarkKnig	1/09	3/09
	Watchmen	3/6/09	3/09		Dolphins	1/5/07	6/30/09		DinoAliv	2/15/09	12/31/09
Busan CGV	Trex	12/11/08	3/31/09		DS3D	1/10/09	7/10/09		Galapago	11/16/06	11/15/09
Cairo EMA	CRA	7/5/08	7/4/09		MOTGL	7/31/08	6/09		MOE	3/1/09	3/1/10
Calgary Cpx	Watchmen	3/6/09	3/09	Dongguan Wan	L&C	12/28/08	12/31/09		WildOcea	1/15/09	12/31/09
Calgary TWS	FMTTM	11/8/08	11/7/09	Dublin Reg	UnderSea	2/13/09		Hague	AEK	2/11/08	3/1/09
	FON	3/20/05			Watchmen	3/6/09	3/09		DS3D	7/1/06	3/1/09
	HOTB	2/1/09	1/31/10	Duluth	GCA	4/24/08	3/09		GCA	4/21/08	4/09
	HumanBod	1/09	12/09		MOTGL	2/09	2/10		HOTB	6/15/07	9/30/09
	LivingSe	3/14/08	3/14/09	Durban	GCA	3/28/08	3/09		VanGogh	2/2/09	2/1/10
	SeaMonst	12/15/07			SupeSpee	11/21/08	11/21/09	Halifax	UnderSea	2/13/09	
	TRF	6/1/08	5/31/09		UnderSea	2/27/09			Watchmen	3/6/09	3/09
Camarillo Reg	JonasBro	2/27/09	3/5/09		Watchmen	3/6/09	3/09	Hamilton AMC	DarkKnig	1/23/09	3/09
	Watchmen	3/6/09	3/09	Dwingeloo	Bears	12/08	12/09		JonasBro	2/27/09	3/5/09
Cathedral City	Sharks3D	1/2/09	6/30/09		Roar	7/1/07	6/30/09		Watchmen	3/6/09	3/09
	UnderSea	2/13/09		Edmonton Cpx	Bugs	6/24/08		Hampton	GCA	4/9/08	3/09
Chandigarh	Alps	10/1/08	9/30/09		Watchmen	3/6/09	3/09		MOTN	3/7/08	3/15/09
	MOTN	10/1/08	9/30/09	Edmonton TWS	GCA	6/21/08	6/09		UnderSea	2/13/09	
Chantilly	DarkKnig	1/23/09	3/1/09		WildOcea	2/13/09		Harahan AMC	JonasBro	2/27/09	3/5/09
	FightPil	12/10/04	10/15/09	Eilat Epic	Ala3D	3/1/07	3/1/09		Watchmen	3/6/09	3/09
	FON	3/6/08			DS3D	4/1/08	4/1/09	Harbin	SI	12/15/08	12/14/09
	MOF	1/30/09	9/30/09	El Dorado Hills Reg	DarkKnig	1/23/09	3/09	Harrisburg	DarkKnig	1/23/09	3/09
Charleston WV	Dolphins	1/10/09	3/6/09		JonasBro	2/27/09	3/5/09		FON	2/13/09	6/30/09
	HOTB	3/7/09	7/10/09	Emeryville AMC	Watchmen	3/6/09	3/09		GCA	3/22/08	3/09
	JGWC	11/7/08	3/6/09		JonasBro	2/27/09	3/5/09		UnderSea	2/13/09	
Charlotte	DinoAliv	4/9/08	3/29/09		Watchmen	3/6/09	3/09	Hartberg	CRA	6/2/08	6/1/09
	GCA	1/4/09	1/3/10	Erie	HOTB	3/15/09	1/15/10		FON	6/1/07	4/09
	Greece	7/11/08	7/14/09		JGWC	11/30/08	6/30/09		HumanBod	4/08	4/09
Chattanooga	D&W3D	5/23/08	6/30/09		JIAC	7/1/08	5/1/09		Sharks3D	3/5/09	
	GCA	4/9/08	3/09	Escondido Reg	JonasBro	2/27/09	3/5/09	Hastings	AllenAdv	9/9/08	3/2/09
	UnderSea	2/13/09			Watchmen	3/6/09	3/09		SeaMonst	3/3/08	5/31/09
Cherry Hill AMC	DarkKnig	1/23/09	3/09	Evansville Sho	DarkKnig	1/23/09	3/5/09	Henderson Reg	Watchmen	3/6/09	3/09
	JonasBro	2/27/09	3/5/09		Watchmen	3/6/09	3/09	Hibbing	FON	3/7/08	3/7/09
	Watchmen	3/6/09	3/09	Fairfield Reg	DarkKnig	1/23/09	3/09	Homestead AMC	JonasBro	2/27/09	3/5/09
Chicago Imx	D&W3D	10/10/08	6/30/09		JonasBro	2/27/09	3/5/09		Watchmen	3/6/09	3/09
	DarkKnig	1/23/09	3/5/09		Watchmen	3/6/09	3/09	Hong Kong BEA	Cyberwor	11/6/08	11/5/09
	UnderSea	2/13/09		Fitchburg Ker	UnderSea	2/13/09			DarkKnig	1/09	3/09
	Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09		MagDes	11/6/08	11/5/09
Chicago MSI	GCA	5/30/08	5/09	Fort Lauderdale	DarkKnig	1/23/09	3/1/09		Trex	1/1/09	12/31/09
	MOTGL	2/13/09	6/13/09		GCA	3/28/08	3/09		Watchmen	3/20/09	4/09
Cincinnati MC	CDS	1/3/09	4/19/09		UnderSea	2/13/09		Hong Kong SM	Alps	8/1/08	7/30/09
	DinoAliv	2/18/09		Fort Myers Reg	DarkKnig	1/23/09	3/09		FON	4/1/08	3/31/09
Col Springs Cmk	Watchmen	3/6/09	3/09		JonasBro	2/27/09	3/5/09	Honolulu Reg	JonasBro	2/27/09	3/5/09
Columbia AMC	DarkKnig	1/23/09	3/09		Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09
	JonasBro	2/27/09	3/5/09	Fort Worth	DarkKnig	1/23/09	3/09	Hooksett Zya	JonasBro	2/27/09	3/5/09
	Watchmen	3/6/09	3/09		DS3D	6/1/08	5/31/09		Watchmen	3/6/09	3/09
	Watchmen	3/6/09	3/09		GCA	3/4/09		Houston GP AMC	DarkKnig	1/23/09	3/09
Columbus AMC	Mummies	3/1/09	9/1/09	Fresno Reg	Watchmen	3/6/09	3/09		JonasBro	2/27/09	3/5/09
Columbus COSI	WildOcea	1/7/09	5/30/09	Galveston	D&W3D	3/13/09	12/31/09		Watchmen	3/6/09	3/09
	SpaceSta	8/1/07	7/31/09		DinoAliv	6/6/07	5/25/09	Houston MNS	GCA	5/23/08	5/09
Coomera	AEK	2/9/09	2/8/10		GCA	4/9/08	3/09		ITD	1/5/09	5/21/09
Copenhagen	FightPil	2/3/05	10/31/09		WildOcea	5/23/08	5/23/09		Sharks3D	3/13/09	12/31/09
Corpus Christi	Watchmen	3/6/09	3/09	Garden City	FightPil	12/10/04	10/15/09	Houston Reg	Watchmen	3/6/09	3/09
Council Bluffs Ker	DarkKnig	1/23/09	3/09		FMTTM	8/8/08	6/30/09	Huntsville	FightPil	3/1/09	8/31/09
Dallas Cmk	UnderSea	2/13/09			SpaceSta	1/1/09	6/30/09	Hutchinson	DinoAliv	3/1/09	8/31/09
	Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09		GCA	5/7/08	4/09
	CRA	3/7/09	9/24/09	Garza Garcia	DinoAliv	1/5/09	6/30/09		WildOcea	11/26/08	6/30/09
	HOTB	3/7/09	9/24/10		SeaMonst	9/4/08	3/4/09	Incheon CGV	DarkKnig	1/09	3/09
	JIAC	10/20/08	3/6/09		TR	3/5/09	8/31/09	Indianapolis Imx	DinoAliv	2/1/09	8/30/09
Davenport	DarkKnig	1/23/09	3/5/09	Gatineau	Bugs	2/28/09			FON	8/1/08	7/31/09
	GCA	4/9/08	3/09		CDS	2/27/09	3/31/09		SAA	8/1/08	7/31/09
	UnderSea	2/13/09			GCA	9/26/08	9/25/09		SupeSpee	11/2/08	11/2/10
Dayton	DS3D	6/13/07	5/09		Mummies	12/18/08	5/3/09		UnderSea	2/13/09	
	FightPil	12/3/04	10/15/09	Glasgow	DarkKnig	1/09	3/09	Indianapolis Ker	DarkKnig	1/23/09	3/5/09
	SU	9/30/08	9/30/09		DinoAliv	5/2/08	5/2/09		Watchmen	3/6/09	3/09
Daytona Beach	NASCAR	4/15/04			DS3D	8/20/07	9/19/09	Irvine Reg	DarkKnig	1/23/09	3/4/09
Dearborn	DarkKnig	1/23/09	3/1/09	Gloucester Cpx	Watchmen	3/6/09	3/09		UnderSea	2/13/09	
	DinoAliv	4/4/07	3/31/09	Goyangsi CGV	DarkKnig	1/09	3/09		Watchmen	3/6/09	3/09
	L&C	9/26/08	9/26/09		Watchmen	3/6/09	3/09	Jackson MS	DinoAliv	1/7/08	5/30/09
	UnderSea	2/13/09		Grand Blanc NCG	DarkKnig	1/23/09	3/4/09		Pulse	10/14/08	4/26/09
	Watchmen	3/6/09	3/09		UnderSea	2/13/09		Jacksonville AMC	DarkKnig	1/23/09	3/09
Deer Park Reg	DarkKnig	1/23/09	3/09		Watchmen	3/6/09	3/09		JonasBro	2/27/09	3/5/09
	JonasBro	2/27/09	3/5/09	Grand Canyon DCI	GC	11/1/99	12/09		Watchmen	3/6/09	3/09
	Watchmen	3/6/09	3/09	Grand Rapids Cel	Bugs	5/31/08		Jersey City	FMTTM	10/1/08	3/31/09
Denver CC Reg	UnderSea	2/13/09			DarkKnig	1/23/09	3/3/09		SeaMonst	7/1/08	6/30/09
	Watchmen	3/6/09	3/09		UnderSea	2/13/09		Kansas City AMC	WildOcea	2/14/09	6/30/09
Denver MNS	DinoAliv	9/23/08	3/31/09		Watchmen	3/6/09	3/09		DarkKnig	1/23/09	3/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kansas City Sci	JonasBro	2/27/09	3/5/09	Madrid	FMTTM	12/1/08	11/30/09	New Rochelle Reg	Watchmen	3/6/09	3/09
	Watchmen	3/6/09	3/09		GCA	6/27/08	6/09	New York AMNH	DinoAliv	5/18/07	5/1/09
	D&W3D	9/5/08	6/30/09		WildOcea	3/10/09	8/31/09		WildOcea	1/15/09	6/30/09
	FMTTM	9/6/08	5/28/09		ALBT	3/5/08	3/5/09	New York Emp AMC	DarkKnig	1/23/09	3/09
Kaohsiung Karlishamn	CDS	1/1/09	6/30/09	Malaga Yel	Alps	9/15/08	9/14/09		Watchmen	3/6/09	3/09
	CV	1/09	6/09		Everest	7/1/08	12/31/09	New York LS AMC	DarkKnig	1/23/09	3/2/09
	Dolphins	1/09	6/09		SeaMonst	10/16/08	10/16/09		UnderSea	2/13/09	
	VOTDS	1/09	6/09		Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09
Katoomba	WATE	6/1/97		Manchester NA	Watchmen	3/6/09	3/09	Niagara Can DCI	MOTGL	3/13/09	8/31/09
Katowice CC	D&W3D	6/13/08	6/30/09	Manchester Ode	DarkKnig	1/23/09	3/5/09		Niagara	7/1/86	
	FMTTM	10/30/08	9/30/09		Watchmen	3/6/09	3/09		Niagara	5/1/07	
	OW3D	1/15/09	12/31/09	Manila	DarkKnig	1/09	3/09	Niagara NY DCI			
	ITD	4/1/08	7/31/09	McMinnville	SeaMonst	11/1/08	3/31/09	Noblesville GQT	Watchmen	3/6/09	3/09
Kiev KT	SpaceSta	4/1/08	3/31/09		CDS	3/21/07	3/31/09	Norwalk	Beavers	3/3/09	12/3/09
	SVTS	12/12/08	3/09		FightPil	3/21/07	10/23/09		GCA	10/10/08	6/18/09
	Watchmen	3/6/09	3/09		MOF	10/11/08	9/12/10		MJTMM	1/16/09	6/18/09
Killeen	Alaska	11/7/08	5/6/09	Melbourne HCL	RATW	1/5/09	6/09		MOTN	7/1/08	6/30/09
	SeaMonst	2/6/09	8/5/09		DarkKnig	1/09	3/09	Nuremberg	WildOcea	2/09	6/18/09
	Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09		D&W3D	3/13/08	12/31/09
	King of Prussia Reg	3/6/09	3/09		BP	7/28/08	7/27/09		DS3D	11/15/07	11/14/09
Knoxville Reg	Watchmen	3/6/09	3/09	Melbourne MV	Bugs	6/5/08			OW3D	7/29/04	3/31/09
Knoxville Reg I	JonasBro	2/27/09	3/5/09		DarkKnig	1/23/09	3/1/09		WildOcea	1/15/09	6/30/09
Kofu	MagDes	1/17/09	4/5/09		FMTTM	9/12/08	9/10/09	Oklahoma City	GCA	3/18/08	3/09
Krakow CC	D&W3D	6/13/08	6/30/09		UnderSea	3/26/09		Olathe AMC	Watchmen	3/6/09	3/09
	FMTTM	10/30/08	9/30/09	Memphis Pink	Watchmen	3/6/09	3/09	Omaha Zoo	D&W3D	2/15/08	3/31/09
	OW3D	5/18/07	3/31/09		GCA	3/7/09	11/13/09		UnderSea	2/13/09	
	MagDes	9/23/05			HOTB	8/12/08	5/25/09		WildOcea	3/21/08	3/21/09
KSC 2 Kuwait City	FMTTM	10/1/08	9/30/09		LivingSe	8/12/08	5/25/09	Ontario Reg	Watchmen	3/6/09	3/09
	FOK	4/17/00	4/09	Menlyn	Mummies	11/15/08	11/13/09	Orange Park AMC	DarkKnig	1/23/09	3/09
	HumanBod	1/09	12/09		Supespee	11/21/08	11/21/09		JonasBro	2/27/09	3/5/09
	Mummie3D	6/19/08	6/12/09		Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09
La Coruna	SeaMonst	12/7/08	6/6/09	Mesa DT	WildOcea	2/17/09	6/30/09	Orlando P Reg	JonasBro	2/27/09	3/5/09
	DinoGOP	1/09	6/09		DarkKnig	1/23/09	3/5/09		Watchmen	3/6/09	3/09
	DarkKnig	1/23/09	3/09		Watchmen	3/6/09	3/09	Orlando SC	GCA	1/9/09	6/7/09
	JonasBro	2/27/09	3/5/09		Watchmen	3/6/09	3/09		WildOcea	3/21/09	10/31/09
Langley Cpx	Watchmen	3/6/09	3/09	Mesquite AMC	Watchmen	3/6/09	3/09	Orlando WL Reg	Watchmen	3/6/09	3/09
	Watchmen	3/6/09	3/09	Mexicali	FMTTM	12/20/08	6/20/09	Osaka Sci	SeaMonst	6/1/08	5/30/09
	DarkKnig	1/23/09	3/5/09	Mexico City Pap	GCA	2/15/09	9/30/10	Osaka Sun	DS3D	9/1/06	7/31/09
	UnderSea	2/13/09		Mexico City Per Cpl	DarkKnig	1/09	3/09		Mummies	9/2/08	3/6/09
Las Palmas	Watchmen	3/6/09	3/09	Mexico City Uni Cpl	Watchmen	3/6/09	3/09	Oulu	Mummies	1/10/09	6/12/09
	Amazon	4/4/08	4/3/09		DarkKnig	1/09	3/09	Oviedo Yel	Watchmen	3/6/09	3/09
	DarkKnig	1/23/09	3/5/09		Watchmen	3/6/09	3/09	Paris Gau	Watchmen	3/6/09	3/09
	Watchmen	3/6/09	3/09		JonasBro	2/27/09	3/5/09	Paris Geo	Alps	5/1/08	4/30/09
Las Vegas Bre	Watchmen	3/6/09	3/09	Midlothian Reg	Watchmen	3/6/09	3/09		DS3D	4/1/07	6/30/09
	Watchmen	3/6/09	3/09	Milwaukee	GCA	3/21/08	3/09		Mummie3D	1/1/09	6/30/09
	JonasBro	2/27/09	3/5/09		MOTGL	6/13/08	3/19/09		SeaMonst	3/19/08	3/19/09
	JonasBro	2/27/09	3/5/09		SeaMonst	1/5/09	10/1/09	Parker	AEK	11/1/08	5/1/09
Las Vegas RR Reg	Watchmen	3/6/09	3/09	Mississauga Cpx	UnderSea	2/13/09			Animalop	2/7/09	2/6/10
	Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09	Penrith	MOE	3/20/08	3/20/09
	JonasBro	2/27/09	3/5/09		GCA	1/9/09	6/7/09		Rheged	7/1/00	
	JonasBro	2/27/09	3/5/09		DarkKnig	1/23/09	3/09	Pensacola	FightPil	4/10/07	10/31/09
Las Vegas SA Reg	Watchmen	3/6/09	3/09	Monterey CA	Sharks3D	1/5/09	6/30/09		MOF	11/8/96	
	Watchmen	3/6/09	3/09		DarkKnig	1/09	3/09	Perth HCL	DarkKnig	1/09	3/09
	JonasBro	2/27/09	3/5/09		Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09
	JonasBro	2/27/09	3/5/09		Watchmen	3/6/09	3/09	Philadelphia	GCA	7/11/08	7/09
Lehi	AfricAdv	10/17/08	10/16/09	Montreal Cpx	GCA	4/23/08	4/09		JIAC	10/20/08	6/3/09
	WildOcea	6/6/08	6/30/09	Montreal SC	WildOcea	9/10/08	4/30/09		MysticInd	11/4/08	3/15/09
	FMTTM	12/1/08	5/31/09	Morrow AMC	Watchmen	3/6/09	3/09		VanGogh	3/14/09	12/31/09
	Watchmen	3/6/09	3/09	Moscow NA	Watchmen	3/6/09	3/09		WTW	10/06	12/09
Leon Exp	Watchmen	3/6/09	3/09	Moscow Nes	D&W3D	6/10/08	6/30/09	Phoenix AMC	Watchmen	3/6/09	3/09
	Africa	2/11/09			DS3D	5/31/06	5/31/09	Phoenix AMC I	JonasBro	2/27/09	3/5/09
	DarkKnig	1/23/09	3/1/09		FMTTM	8/22/08	8/21/09	Phoenix ASC	GCA	4/9/08	3/09
	UnderSea	2/13/09			Mummie3D	12/10/08	6/12/09	Pittsburgh CSC	Alps	6/6/08	6/30/09
Little Rock AEC	Watchmen	3/6/09	3/09	Mumbai	OW3D	1/1/09	12/31/09		GCA	1/9/09	1/8/10
	Watchmen	3/6/09	3/09		CTPA	9/15/08	4/14/09		Greece	2/13/09	2/15/10
	DarkKnig	1/23/09	3/1/09		DinoAliv	3/20/09	12/31/09		L&C	1/09	5/09
	UnderSea	2/13/09			GCA	4/9/08	3/09		Mummies	8/29/08	8/29/09
Little Rock DT	Watchmen	3/6/09	3/09	Myrtle Beach DCI	HOTB	8/19/08	8/18/09		SAA	6/1/08	6/30/09
	LOLL	7/24/02			Mummie3D	3/20/09	12/31/09		UnderSea	2/13/09	
	D&W3D	6/13/08	6/30/09		UnderSea	3/21/09			WildOcea	6/13/08	6/13/09
	FMTTM	10/30/08	9/30/09		FON	12/21/08	3/31/09	Poitiers Imax 3D	DS3D	2/1/07	1/31/10
Lodz CC	DarkKnig	1/23/09	3/5/09	Nagasaki SM	FON	12/1/08	3/31/09	Pompeia	DarkKnig	1/09	3/09
	FMTTM	10/30/08	9/30/09		L&C	5/1/08		Portage GQT	UnderSea	2/13/09	
	DarkKnig	1/23/09	3/5/09		OO	2/09	9/09		Watchmen	3/6/09	3/09
	SeaMonst	12/07	10/09		MagDes	12/15/08	12/14/09	Portland OMSI	GCA	3/21/08	3/09
London BFI	UnderSea	2/13/09		Nanjing YSTC	UnderSea	2/13/09			WildOcea	9/26/08	4/30/09
	Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09	Poznan CC	Bugs	9/21/07	
	DinoAliv	5/25/07	5/25/09		DarkKnig	1/23/09	3/4/09		D&W3D	6/13/08	6/30/09
	DS3D	10/26/07	3/2/09	Nashville Reg	UnderSea	2/13/09			FMTTM	10/30/08	9/30/09
London SM	FMTTM	10/30/08	10/2/09		Watchmen	3/6/09	3/09	Prague CC	D&W3D	3/19/09	12/31/09
	Mummie3D	3/21/08	3/21/09		DarkKnig	1/23/09	3/09		FMTTM	1/8/09	1/7/10
	SeaMonst	10/26/07	10/20/09		ND				OW3D	1/19/08	3/31/09
	Sharks3D	10/27/07		Natick JF	DarkKnig	1/23/09	3/13/09	Providence NA	DarkKnig	1/23/09	3/5/09
Los Angeles CC AMC	JonasBro	2/27/09	3/5/09		UnderSea	2/13/09			UnderSea	2/13/09	
	Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09
	UnderSea	2/13/09		New Delhi ICC	D&W3D	3/14/08	3/31/09				
	Watchmen	3/6/09	3/09	New Orleans	DarkKnig	1/23/09	3/13/09				
Los Angeles NA	Watchmen	3/6/09	3/09		DinoAliv	3/1/09	12/31/09				
	DarkKnig	1/23/09	3/5/09		WildOcea	1/2/09	1/2/10				
	Watchmen	3/6/09	3/09								
Los Angeles UC AMC	Watchmen	3/6/09	3/09								
	Watchmen	3/6/09	3/09								
	Watchmen	3/6/09	3/09								
	Dolphins	5/24/08	5/23/09								
Louisville NA	GCA	11/28/08	11/27/09								
	Animalop	11/14/08	11/3/09								
	GCA	6/6/08	6/09								
	Mummies	10/10/08	4/10/09								
Lubbock	SeaMonst	1/23/09	1/23/10								
	AEK	9/1/08	3/1/09								
	Alps	5/25/07	5/25/09								
	DS3D	9/1/07	3/1/09								
Lucerne											

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Quebec	AfricAdv	5/16/08	5/15/09		UnderSea	2/13/09		Toluca Cpl	DarkKnig	1/09	3/09
	D&W3D	1/31/09	12/31/09		Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09
	DarkKnig	1/23/09	3/9/09	Seoul IPM CGV	DarkKnig	1/09	3/09	Tomball San	Watchmen	3/6/09	3/09
	FMTTM	1/19/09	1/18/10		Watchmen	3/6/09	3/09	Toronto Cpx	UnderSea	2/13/09	
	SeaMonst	6/15/08	5/30/09	Seoul Wanh GCV	Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09
Raleigh	DarkKnig	1/23/09	3/5/09	Shanghai STM 3D	DS3D	7/1/08	6/30/09	Toronto OSC	Alps	12/15/08	9/30/09
	GCA	4/9/08	3/09	Shari	FSOS				MOTGL	5/9/08	12/31/09
	GP	1/6/09	6/09	Shijiazhuang	L&C	12/1/08	3/31/09	Torrance AMC	DarkKnig	1/23/09	3/09
	Mummie3D	3/6/09	11/1/09		OO	2/1/08	2/1/10		JonasBro	2/27/09	3/5/09
	MVA	3/27/09	6/09	Shreveport	Animalop	9/13/08	9/12/09		Watchmen	3/6/09	3/09
	U23D	3/6/09	6/09		GCA	6/14/08	6/09	Toulouse	MagDes	2/5/09	1/4/10
	UnderSea	2/13/09			SC	1/2/09	12/31/09	Townsville	AEK	6/28/08	6/27/09
	WildOcea	7/4/08	6/09	Simi Valley Reg	DarkKnig	1/23/09	3/09		DS3D	7/17/06	7/6/09
Reading JF	DarkKnig	1/23/09	3/5/09		JonasBro	2/27/09	3/5/09	Toyohashi	DinoAliv	11/29/08	3/31/09
	UnderSea	2/13/09			Watchmen	3/6/09	3/09	Tukwila AMC	DarkKnig	1/23/09	3/09
	Watchmen	3/6/09	3/09	Singapore DC	Mummie3D	2/1/09	3/31/09		JonasBro	2/27/09	3/5/09
Reading RCT	Watchmen	3/6/09	3/09		SpaceEle	1/1/09	4/30/09		Watchmen	3/6/09	3/09
Reading RCT I	DS3D	11/2/08	6/30/09	Singapore SC	Alps	11/1/08	5/1/09	Tulsa Cmk	DarkKnig	1/23/09	3/09
	JonasBro	2/27/09	3/5/09		GCA	5/1/08	4/09		UnderSea	2/13/09	
	SpaceSta	11/1/08	6/09	Sinsheim	D&W3D	3/13/08	12/31/09	Valencia Spn	DS3D	7/1/08	6/30/09
Regina	GCA	3/14/08	3/09		GCA	6/1/08	5/09	Vancouver Imx	DarkKnig	1/23/09	3/09
	Roar	10/10/08	10/10/09	Sioux Falls	HOTB	1/24/09	5/22/10		UnderSea	2/13/09	
	SeaMonst	2/6/09	2/6/10	Sofia CC	Bugs	9/21/07			WildOcea	10/12/08	3/30/09
	Sharks3D	7/1/08	6/30/09		SeaMonst	12/08	12/09	Vancouver TWS	GCA	4/9/08	3/09
Reno Fleisch	Alps	1/18/08	3/1/09		Sharks3D	2/1/08	3/31/09		JIAC	12/5/08	3/12/09
Riccione	ITD	3/8/08	3/1/10	Speyer Dome	MagDes	10/3/08	4/3/09		VanGogh	3/14/09	12/31/09
Richmond Cpx	Watchmen	3/6/09	3/09	Speyer Imax	FMTTM	12/18/08	12/17/09	Victoria DCI	Alps	9/12/08	3/11/09
Richmond SMV	Alps	2/09	5/21/09	Spokane	Bugs	9/21/06			CV	3/13/09	
Rochester Cmk	D&W3D	10/10/08	6/30/09		DarkKnig	1/23/09	3/5/09		Madagasc	2/27/09	
	DarkKnig	1/23/09	3/09		DinoAliv	3/5/09	10/31/09		OO	1/16/09	4/16/09
	DinoAliv	9/15/08	3/31/09		FON	8/20/04		Virginia Beach AMC	JonasBro	2/27/09	3/5/09
Rochester MSC	AfricAdv	3/6/09		Sterling Heights AMC	HumanBod	1/09	12/09		Watchmen	3/6/09	3/09
Sacramento Imx	DarkKnig	1/23/09	3/09	Stockholm	Watchmen	3/6/09	3/09	Virginia Beach AMSC	D&W3D	2/20/08	6/30/09
	GCA	4/9/08	3/09		DinoAliv	5/08	5/09		UnderSea	2/13/09	
	UnderSea	2/13/09			Mummies	5/08	5/09	Vulcania	Vulcania	2/22/02	
	WildOcea	11/1/08	3/19/09	Stockton Reg	SeaMonst	5/16/08	5/16/09	Warner Robins	ToFly	7/92	
Saint Augustine	Bugs	9/28/08	5/31/09		DarkKnig	1/23/09	3/09	Warsaw CC	D&W3D	6/13/08	6/30/09
	GCA	3/14/08	3/09		JonasBro	2/27/09	3/5/09		FMTTM	10/30/08	9/30/09
	L&C	4/18/07			Watchmen	3/6/09	3/09	Washington NASM	FightPil	3/11/05	10/09
	MOTGL	3/20/09	10/15/09	Stony Brook AMC	JonasBro	2/27/09	3/5/09		ToFly	7/1/76	
	UnderSea	2/13/09			Watchmen	3/6/09	3/09	Washington NMNH	DarkKnig	1/23/09	3/1/09
	WildOcea	9/10/08	3/31/09	Sudbury	GCA	9/2/08	9/09		DS3D	9/26/08	10/31/09
Saint Louis SC	Alps	3/12/08	3/1/09		SeaMonst	2/28/09	9/30/09	West Nyack Imx	DarkKnig	1/23/09	3/1/09
	FMTTM	3/5/09	8/19/09	Sugar Land AMC	JonasBro	2/27/09	3/5/09		UnderSea	2/13/09	
	MOTGL	9/19/08	9/19/09		Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09
	Sharks3D	10/23/08	3/31/09	Sydney HCL	DarkKnig	1/09	3/09	West Palm Beach Muv	DarkKnig	1/23/09	3/5/09
Saint Louis Weh	Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09		SM3	9/14/07	9/22
Saint Paul	DOL	3/7/08	4/6/09	Sydney WBS	CV	4/1/08	3/31/09		Watchmen	3/6/09	3/09
	GCA	1/1/09	12/09		D&W3D	3/13/08	3/31/09	Westminster AMC	DarkKnig	1/23/09	3/09
	SupeSpee	3/6/09	4/15/09		DS3D	5/25/06	5/24/09		JonasBro	2/27/09	3/5/09
Saint Petersburg Muv	DarkKnig	1/23/09	3/12/09		UnderSea	3/19/09			Watchmen	3/6/09	3/09
Saint Petersburg NA	SpaceSta	9/5/08	9/4/09	Syracuse	Watchmen	3/6/09	3/09	White Plains NA	Watchmen	3/6/09	3/09
	Watchmen	3/6/09	3/09	Taichung ST	WildOcea	8/14/08	4/1/09	Williamsville Reg	Watchmen	3/6/09	3/09
Salt Lake City CP	DS3D	3/3/06	3/2/09		MysticInd	9/20/08	4/30/09	Wimbledon Ode	DarkKnig	2/14/09	3/09
	UnderSea	2/13/09			DinoAliv	6/1/08	6/1/09		UnderSea	2/13/09	
San Antonio 2D	Alamo			Taipei AM	WildOcea	12/20/08	3/31/09		Watchmen	3/6/09	3/09
San Antonio 3D	Mummie3D	3/14/08	3/14/09		BP	3/29/09	9/30/09	Winnipeg	AfricAdv	10/10/08	10/9/09
San Antonio San	Watchmen	3/6/09	3/09		DIS	1/1/09	6/30/09		GCA	5/1/08	3/09
San Diego NHM	GCA	3/14/08	3/09	Taipei WVC	GCA	9/28/08	9/27/09	Woodbridge AMC	UnderSea	2/13/09	
	OO	3/31/01	12/09		DarkKnig	1/09	3/09		DarkKnig	1/23/09	3/09
San Diego Reg	JonasBro	2/27/09	3/5/09	Tallahassee	Watchmen	3/6/09	3/09		JonasBro	2/27/09	3/5/09
	UnderSea	2/13/09			DarkKnig	1/23/09	3/8/09		Watchmen	3/6/09	3/09
	Watchmen	3/6/09	3/09		SeaMonst	1/1/09	6/30/09	Woodbridge Cpx	Watchmen	3/6/09	3/09
San Diego RHF	Animalop	12/13/08	12/12/09	Tampa AMC	U23D	2/27/09		Woodridge Cmk	D&W3D	10/10/08	6/30/09
	VanGogh	12/13/08	3/09		DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09
	WildOcea	12/13/08	5/09		JonasBro	2/27/09	3/5/09		Watchmen	3/6/09	3/09
San Francisco AMC	DarkKnig	1/23/09	3/5/09		Watchmen	3/6/09	3/09	Yellowstone	L&C	6/15/02	
	UnderSea	2/13/09		Tampa Cha	Bugs	8/8/08	9/1/09	Ypsilanti NA	Watchmen	3/6/09	3/09
	Watchmen	3/6/09	3/09		Watchmen	3/6/09	3/09	Zion	ZionCany	5/24/94	
San Jose AMC	DarkKnig	1/23/09	3/09	Tampa MOSI	Animalop	12/5/08	12/4/09				
	JonasBro	2/27/09	3/5/09		DarkKnig	1/23/09	3/7/09				
	Watchmen	3/6/09	3/09		Extreme	11/14/08					
San Jose Tech	AIWC	10/15/08	4/1/09		GCA	5/2/08	5/09				
	MOF	2/7/09			UnderSea	2/13/09					
	SeaMonst	4/4/08	3/31/09		VanGogh	3/13/09	8/31/09				
San Simeon DCI	HCBTD	8/17/96		Tarentum Cmk	DarkKnig	1/23/09	3/09				
Sandy	DarkKnig	1/23/09	3/5/09	Tempe Imx	GCA	3/21/08	3/09				
	Watchmen	3/6/09	3/09		UnderSea	2/13/09					
Schenectady	SeaMonst	8/1/08	7/31/09	Thessaloniki	SupeSpee	11/1/07	3/15/09				
Seattle PSC 1	MOTN	10/1/08	9/15/09	Tigard Reg	Watchmen	3/6/09	3/09				
Seattle PSC 2	DarkKnig	1/23/09	3/1/09	Tigard Reg I	JonasBro	2/27/09	3/5/09				
	DinoAliv	9/27/08	3/31/09	Tijuana	Alps	8/1/08	9/1/09				
	GCA	4/9/08	3/09		Bugs	10/30/06					
	SI	2/26/09			Mummies	9/1/08	3/31/09				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
Africa	Africa: the Serengeti	1994	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AfricAdv	African Adventure 3D	2007	3D nWP	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AIA3D	Adventures in Animation 3D	2004	3D BFI	RATW	Ride Around the World	2006	GSF
AIWC	Adventures in Wild California	2000	MFF	Rheged	Rheged: The Lost Kingdom	2000	unk
AJ	Amazing Journeys	1999	HMNS	Roar	Roar: Lions of the Kalahari	2003	NGD
Alamo	Alamo: The Price of Freedom	1988	MFF	ROF	Ring of Fire	1991	SMM
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SAA	Shackleton's Antarctic Adventure	2001	NGD
ALBT	Australia: Land Beyond Time	2002	HMNS	SC	Storm Chasers	1995	MFF
AlienAdv	Alien Adventure	1999	3D NGD	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Alps	Alps: Giants of Nature, The	2007	MFF	Sharks3D	Sharks 3D	2004	3D 3DEL
Amazon	Amazon	1997	MFF	SI	Survival Island	1995	IMAX
Animalop	Animalopolis	2008	3D K2	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
ATSOT	Across the Sea of Time	1995	3D SPC	SpaceEle	Space Elevator	2007	WCL
Bears	Bears	2001	PCI	SpaceSta	Space Station	2002	3D IMAX
Beavers	Beavers	1988	SLC	SU	Straight Up: Helicopters in Action	2002	SKF
BP	Blue Planet	1990	IMAX	SupeSpee	Super Speedway	1997	SLC
Bugs	Bugs!	2003	3D SKF	SVTS	Santa Vs. The Snowman	2002	3D IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	ToFly	To Fly!	1976	MFF
CRA	Coral Reef Adventure	2003	MFF	TR	Thrill Ride	1997	SPC
CTPA	China: The Panda Adventure	2001	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
CV	Cosmic Voyage	1996	IMAX	TRF	Tropical Rain Forest	1992	SMM
Cyberwor	Cyberworld 3D	2000	3D IMAX	TTL	To The Limit	1989	MFF
D&W3D	Dolphins & Whales 3D	2008	3D 3DEL	U23D	U2 3D	2008	3D NGD
DarkKnig	Dark Knight: The IMAX Experience, The	2008	WB	UnderSea	Under The Sea 3D	2009	3D IMAX
DinoAliv	Dinosaurs Alive	2007	3D GSF	VanGogh	Van Gogh: Brush with Genius	2009	MFF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D SHE	VOTDS	Volcanoes of the Deep Sea	2003	SLC
DIS	Destiny in Space	1993	IMAX	Vulcania	Vulcania	2002	unk
DOL	Dance of Life	1984	MFF	Watchmen	Watchmen: The IMAX Experience	2009	WB
Dolphins	Dolphins	2000	MFF	WATE	Wild Australia: The Edge	1997	MSI
DS3D	Deep Sea 3D	2006	3D IMAX	WildOcea	Wild Ocean	2008	3D GSF
Everest	Everest	1998	MFF	WS3D	Wild Safari 3D	2005	3D NGD
Extreme	Extreme	1999	GSF	WTW	Wired to Win	2005	NGD
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
FMTTM	Fly Me to the Moon	2008	3D K2				
FOK	Fires of Kuwait	1992	IMAX				
FON	Forces of Nature	2004	NGD				
FSOS	Four Seasons of Shiretoko	1988	unk				
Galapago	Galapagos	1999	3D IMAX				
GC	Grand Canyon: The Hidden Secrets	1985	NGD				
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D MFF				
GP	Greatest Places, The	1998	SMM				
Greece	Greece: Secrets of the Past	2006	MFF				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
HumanBod	Human Body, The	2001	NGD				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
JonasBro	Jonas Brothers: The 3D Concert Film, The	2009	3D WDP				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
Madagasc	Madagascar: Escape 2 Africa	2008	PPC				
MagDes	Magnificent Desolation	2005	3D IMAX				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTGL	Mysteries of the Great Lakes	2008	SN				
MOTN	Mystery of the Nile	2005	MFF				
Mummie3D	Mummies 3D	2008	3D GSF				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
MVA	Monsters vs. Aliens: An IMAX 3D Experience	2009	3D PPC				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
ND	Neelkanth Darshan	2005	unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD				
OO	Ocean Oasis	2000	SFI				

March 2009 Bookings Count

#	Film	#	Film	#	Film	#	Film
153	Watchmen	5	OW3D	2	MysticInd	1	Madagasc
101	DarkKnig	5	SupeSpee	2	Niagara	1	MJTMM
58	UnderSea	5	VanGogh	2	SI	1	MVA
57	GCA	4	CDS	2	ToFly	1	NASCAR
50	JonasBro	4	Dolphins	2	Trex	1	ND
31	SeaMonst	4	HumanBod	1	Africa	1	Ozarks
30	WildOcea	4	JIAC	1	AIA3D	1	Pulse
28	FMTTM	4	MOF	1	AIWC	1	RATW
24	DinoAliv	4	MOTN	1	AJ	1	Rheged
23	D&W3D	4	OO	1	Alamo	1	ROF
23	DS3D	3	BP	1	Alaska	1	SC
14	Alps	3	CRA	1	ALBT	1	SM3
12	FON	3	CV	1	ATSOT	1	SpaceEle
11	Mummies	3	Cyberwor	1	Bears	1	SU
10	Bugs	3	ITD	1	Beavers	1	SVTS
10	Mummie3D	3	MOE	1	CTPA	1	TR
10	Sharks3D	3	Roar	1	DinoGOP	1	TRF
8	FightPil	3	SAA	1	DIS	1	TTL
8	HOTB	3	U23D	1	DOL	1	VOTDS
8	MOTGL	2	AlienAdv	1	Extreme	1	Vulcania
7	L&C	2	Amazon	1	FOK	1	WATE
7	SpaceSta	2	Everest	1	FSOS	1	WS3D
6	AEK	2	Galapago	1	GC	1	WTW
6	AfricAdv	2	Greece	1	GP	1	ZionCany
6	Animalop	2	JGWC	1	HCBTD		
6	MagDes	2	LivingSe	1	LOLL		

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SHORTS

Watchmen, Jonas, Under the Sea

The long anticipated, and sometimes troubled, *Watchmen* opened in 3,600 conventional theaters and on 124 domestic IMAX screens on March 6. Distributed by **Warner Bros.** and **Paramount Pictures**, the film earned a total of \$55.2 million in its first weekend, \$5.4 million of which came from the IMAX theaters, for a per-screen IMAX average of \$43,863, compared to an overall average of \$15,291. Internationally, another 29 IMAX screens added \$727,000, bringing the worldwide total to \$6.2 million. It is **Imax Corporation's** second-largest domestic three-day opening weekend, after *The Dark Knight*, which opened last July in 94 theaters with \$6.3 million.

Box Office Mojo quoted said **Greg Foster**, Imax's chairman and president of filmed entertainment, as saying, "This solidifies in our mind that we're the choice for the fan boys, and we love having them."

Watchmen's IMAX opening beat 2007's *300*, also directed by **Zack Snyder**, but had twice as many screens on which to do it. *300* opened with \$3.4 million on 62 IMAX screens, but grossed \$70.9 million domestically in conventional and IMAX houses combined.

Jonas Brothers: the 3D Concert Experience, from the **Walt Disney Company**, ran on 1,220 conventional 3D screens and about 50 IMAX digital screens on Feb. 27. In its opening weekend, the film grossed \$12.5 million, of which \$765,000 came from the IMAX screens. This means the IMAX screens did more than 50% better per-screen than the average conventional theater, grossing about \$15,000 each, compared to about \$9,600 each for the rest.

The week's total of \$14 million was disappointing compared to the *Hannah Montana* 3D concert film, from the same production team, that ran only in conventional digital 3D theaters in February of 2008. It took in more than \$31 million on fewer than 700 screens on its first weekend, and more than doubled that by its fifth week.

Although *Hannah Montana* was also billed as a limited, one-week run, it was extended to four weeks on most screens. *Jonas Brothers* was pushed off all of the IMAX digital screens by *Watchmen* on the second Friday, but remained in most of the conventional 3D theaters.

Jonas Brothers is the first film to be released exclusively to IMAX digital theaters, with no 15/70 film bookings.



Jeffrey Dean Morgan plays The Comedian in Watchmen.

Under the Sea 3D, a co-production of Imax Corporation and Warner Bros., premiered in 49 IMAX theaters on Feb. 13, grossing \$661,000 in its opening weekend, a per-screen average of about \$13,500. This is slightly less than the \$700,000 taken in by *Deep Sea 3D* in 43 theaters on its first weekend in March 2006.

In the four weeks since, *Under the Sea* has topped \$2.9 million.

Deep Sea, also produced by Imax and Warner, and directed by **Howard Hall**, has grossed over \$75 million worldwide in 149 different theaters.

GSCA's board election results

The **Giant Screen Cinema Association** has announced the results of the recent election for its board of directors. Elected (or re-elected) for two-year terms starting March 16 were **Jonathan Barker**, **SK Films**; **Mark Bretherton**, **World's Biggest Screen**; **Diane Carlson**, **Pacific Science Center**; **Mike Lutz**, **MacGillivray Free-**

man Films; **Andrew Oran**, **Fotokem Industries**; **Phil Streather**, **Principal Large Format**; **Andy Wood**, **Giant Screen Films**.

They join existing board members **Andrew Gellis**, **Cinevest**; **Rick Gordon**, **RPG Productions**; **Mark Katz**, **National Geographic**; **Patricia Keighley**, **DKP/70MM Inc.**; **Don Kempf**, **Giant Screen Films**; **Doug King**, **Saint Louis Science Center**; **Greg MacGillivray**, **MacGillivray Freeman Films**; **Toby Mensforth**, **Smithsonian Enterprises**; **Berend Reijnhoudt**, **Omniversum**; **Gordon Stalans**, **Tennessee Aquarium**.

Also on the GSCA board are **Dick Vaughan**, **National Media Museum**, representing **Euromax**, and **Yoshikazu Nakashima**, **National Museum of Emerging Science and Innovation**, representing **Oh-Gata**, the Japanese giant-screen association.

The GSCA is holding its **Film Expo** in Los Angeles, March 17-18. For more information, visit www.giantscreencinema.com.

Hatfield to receive ShoWest award

Ted Hatfield, director of film marketing for **Regal Entertainment Group**, will receive the **Marvin Levy Career Achievement in Film Marketing Award** at **ShoWest 2009** in Las Vegas on April 1. Before joining Regal in 1997, Hatfield was vice president of exhibitor relations for **Sony Pictures Releasing** for seven years. Before that he held the same position with **Metro Goldwyn Mayer** for 23 years. He began his career in the movies at the age of 11, as an usher at the **Paramount Theatre** in Hot Springs, AR, eventually rising to be a district manager for **ABC-Paramount** theaters.

Hatfield is a member of the **Academy of Motion Picture Arts and Sciences**, the **Entertainment Publicist Professional Society**, and the **Motion Picture Pioneers**.

ShoWest's co-managing director, **Mitch Neuhauser**, said that Hatfield's "tireless
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